EAST BAY EXPRESS

MARCH 12-18, 2[illegible] | THE EAST BAY'S INDEPENDENT WEEKLY SINCE [illegible] | [illegible]YEXPRESS.COM

Unfair Punishment Part Two

Sentenced to Poverty

The state often traps formerly incarcerated people — even those convicted of low-level offenses — with insurmountable debts

By Sam Levin

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On the Cover *Chloe Turner and Teoni Hawson. Photo by Stephen Loewinsohn.*

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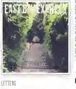

LETTERS

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More Important Questions

"To what extent are residents legally liable for the actions of the officers they hire?" Actually, the city should answer some more important questions.

Does the city acknowledge that a person committing a crime, such as the burglar in this incident, is responsible for the consequences of his action, including injury to himself and to others?

Does the city deny that its low priority for police staffing has prompted groups of residents to hire private security?

Does the city acknowledge its miserable ineffectiveness at keeping firearms out of the possession of a large number of career criminals?

Charles Pine, Oakland

Punishing Citizens

How the hell did we turn into a country that endeavors to punish its citizens for taking responsibility for defending themselves? Utterly nauseating!

John Rigney, San Francisco

Let's Not Sweep Substance Abuse Under the Rug
Opinion, 2/26

Fostering Safe Culture

The Berkeley Student Cooperative (BSC) has a long-established culture that discourages people from calling 911 to receive medical attention in situations that involve drug use. From a realistic perspective, BSC students are not going to categorically stop using drugs. Discouraging students from calling 911 through punitive policies such as the multiple bad conduct terminations that have taken place in similar situations means that more serious overdoses will happen, and that they'll happen more often. High insurance rates suck, but they're a better option than students dying on BSC property. Every serious overdose on BSC property in the recent past that has had long-term consequences had those consequences because no one called 911 promptly. BSC's general culture of discouraging 911 calls coupled with certain provisions in the Cloyne plan has a high likelihood of leading to future overdoses with catastrophic consequences for those involved, and higher insurance premiums for the BSC, or even an existential threat to the BSC if UC Berkeley decides to pull Cloyne or Rochdale. Fostering a culture in which students feel safe calling for medical help when they need it is critical to the future success — and potentially the future existence — of the BSC.

Daniel Jackson, Berkeley

[illegible] 2/26

Preserving Public Stairs

In addition to the Berkeley Path Wanderers, organizations such as Oakland Urban Paths (OUP) and the El Cerrito Trail Trekkers are dedicated to promoting and preserving public stairs and pathways through walking tours and clean-up parties.

In 2009 OUP coordinated a citywide pathway condition inventory with Walk Oakland Bike Oakland and the City of Oakland, resulting in city-funded improvements to twenty stairways. Projects ranged from new handrails to repaired risers and whole stairway replacements. Step up and take a look at the recently completed Davidson Way/Bonham Way improvements off of Grand Avenue. There are two stair/pathway improvement projects planned over the next eighteen months; the City of Oakland's efforts to preserve these resources deserve applause.

These improvements, community-led stewardship projects, and neighborhood history are often profiled in OUP's free monthly walking tours, held every second Saturday.

Paul Rosenbloom, Co-founder,
Oakland Urban Paths, Oakland

Help Fix Stairs

Thanks for this great write-up! The City of Oakland and local advocates are actively working to fund repairs and improvements to these stairs and pathways. If you are interested in supporting this work and helping to prioritize fixes you are welcome to attend the monthly Bicycle and Pedestrian Advisory Committee meeting (open to the public) and have your voice heard. OaklandBikes.info/bpac.

Robert Prinz, Education Director
Bike East Bay, Oakland

Berkeley Path Wanderers

The Berkeley Path Wanderers sell a map showing all of Berkeley's public paths and stairways. They also lead two free walks each month and work to maintain and improve Berkeley's path network.

Lori Kohlstaedt, Berkeley

[illegible]

Happy to Party

I became a volunteer before ever attending the solstice party after hearing about it. I had a great time helping, and seeing all those people having a good time made me happy that I was a part of it.

Brandon Baldwin, Concord

Oakland Seeks to Tighten Rent Control Law, News 2/19

Most Landlords Aren't Bad

The debt service issue is moot, given lending requirements that a property has debt service. If anything, the removal of the debt service rent increase will only harm the little guy who wants to buy his/her first one-to-four unit (residential loan) rental property. The lawsuit mentioned in that article is a good example of the current law working. That landlord backed down and had to pay the tenants a large amount of money to resolve their complaints. The current law and system worked! Most landlords are not bad people, but there are a few bad actors in any industry.

It may be arguable to extend capital improvement payback periods for large improvements, but twenty years seems punitive. Eight seems more realistic. Landlords almost never get fully paid back anyway, as tenants move around. I think we all want our city to improve and be repaired when needed! Repairs aren't free and many landlords are not wealthy.

For regular rent increases, there is already rent control shielding tenants from large market swings. The stories about tenant rents going up hundreds of dollars due to capital improvements are rare, and are only applicable to tenants who have rents well below the market rent because landlords do not raise rents above market levels. Usually the "below market" tenant's new rent is still far below market and they get the benefit of capital improvements to their home.

Aaron Young, Oakland

Why Private Security Patrols Are Not the Answer, Opinion 2/19

Load of Nonsense

The nicest thing I can say about this editorial is that it's a load of nonsense. The disconnect from reality climaxed with "God forbid a child just passing through the neighborhood gets hit by a stray bullet fired by a private patrol officer?" Our city's kids are already getting hit by stray bullets from criminals at a rate that is horrifying to me. Bay Area-wide crime-reduction efforts have caused the crime balloon to bulge in Oakland because idealistic city leaders have convinced themselves their utter failure has nothing to do with their seemingly blind adherence to ideology.

Matt Chambers, Oakland

Invest in Community

It's a shame that we have to resort to private patrols in the first place. I see it the same way the patrols do: as a deterrent to crime (until the city does something to curb it). As a preschool teacher, I'm invested in the local community. It clearly starts with reaching those young people, children before they are destined for a life of crime. The city needs to do something. Sadly, those teens who are causing much of the crime are somewhat of a loss. Let's reach out to their babies so they don't follow suit.

Julio Rose, Oakland

[illegible] Thirsty Almond [illegible] Feature 2/5

Break Water Addiction

Thanks for the great article. I hope it is widely shared, since mainstream media coverage has been pathetic. First, we have to defeat the insane two-tunnel plan. Then buy out the West San Joaquin Valley and return it to its natural state. Cushion it as much as we can for the workers and farmers there. There is no other logical choice. Agribusiness, which already takes 80 percent of our water, is addicted to cheap taxpayer-subsidized water and we have to break that addiction for everyone's sake.

Victor Orhus, Oakland

Corrections

Our January 29 news story "Oakland Cops Think City Is too Liberal," misstated the results of the last eleven arbitration cases involving Oakland police officers. The city did not lose all eleven cases; rather, the city lost five of the eleven, and in four other cases, the arbitrator reduced the punishment sought by the police department. ●

Answers to last week's crossword

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SEVEN DAYS

DEAR OAKLAND POLITICIANS: STOP TRYING TO INFRINGE ON CIVIL LIBERTIES

The city's leaders have developed a troublesome habit of proposing dubious crime-reduction plans that seek to trample on people's rights

By Robert Gammon

The Oakland City Council and Mayor Jean Quan deserve credit for finally deciding last week to limit the city's surveillance center to just the Port of Oakland. But the vote was months overdue and the delay by the council and the mayor in making that decision represented yet another giant waste of time by city leadership. The Domain Awareness Center (DAC), which would have given police the power to use surveillance cameras and other monitoring equipment to keep tabs on citizens, even when they had done nothing wrong, was a ridiculously bad idea from the start — primarily because there was never any evidence it could have helped reduce crime in the city. And yet the council and mayor pushed forward with the proposal anyway, creating an uproar among city residents who don't want their government to infringe on their civil liberties in the name of a proposal that would likely have no real benefits.

It's become a tiresome trend in Oakland in the past several years: city leaders blindly advancing a proposal that seeks to restrict people's rights in order to lower crime when there's no proof that the plan actually will reduce crime. First it happened with gang injunctions, which sought to restrict the constitutional rights of certain young men because of their past affiliations. Then it was for a proposed youth curfew, which would have allowed police to arrest teenagers who had done nothing more than stay out late. City leaders sold both ideas as crime-fighting measures, except that there was — and is — no solid evidence that either plan would have actually lowered crime in Oakland.

Not surprisingly, hundreds of residents felt compelled to pack city council meetings to decry the proposals and wonder aloud what their elected leaders could possibly be thinking. Meeting after meeting lasted well into the early-morning hours, with residents rightly noting that the gang injunctions and youth curfew likely would have allowed police to target young of men of color — and, as such, were extraordinarily dangerous ideas in a city in which the police department has had a long and troubled history of violating people's civil rights based on the color of their skin.

At its heart, the DAC was no really no different. It would have also allowed police to target young men of color for no good reason. But it went one step further than that. It would have enabled law enforcement to also spy on political protesters. In fact, as the *Express* first reported last August, Renee Domingo, director of Oakland's Emergency Management Services Division and the head of the DAC project team, revealed the true purpose of the surveillance center when she wrote in a government trade publication that "Oakland's long history of civil discourse and protest adds to the need [for the Domain Awareness Center]."

That revelation alone should have been enough for the council and mayor to kill the DAC proposal. Oakland, after all, has a proud and storied history of political protest and advocacy — from the labor movement of the 1930s and '40s to the civil rights movement of the 1960s. And to think that in 2010s, the same city was moving forward with an $11 million plan designed primarily to spy on people engaging in First Amendment activity? It was an outrage.

It also was a sham. Internal city emails revealed that city staffers were never focused on reducing crime when pursuing the surveillance center. As we first reported in December, city staffers never once in more than 3,000 pages of emails related to the DAC, mentioned the terms "murder," "homicide," "assault," "robbery" or "theft" when discussing the surveillance center. Eventually some councilmembers even acknowledged that the DAC would not help the city reduce crime.

And yet, it wasn't until early March, after several long and contentious public meetings in which almost no one came out in favor of the DAC, that the council and mayor finally came to their senses and voted to restrict the center to just monitoring the port — as it was originally intended. Yes, Oakland's leaders finally made the right decision, but why did it take so long? And why do they seem so tone deaf at times?

It's understandable that the council and mayor are frustrated by Oakland's seemingly intractable crime problems, and are desperate to find solutions. But it's past time for them to stop proposing dubious ideas that would infringe on people's constitutional rights. It's unnecessary, it's divisive, and Oaklanders don't want it. Indeed, it wastes everyone's time.

Three-Dot Roundup

The state Democratic Party unanimously voted to ban fracking and legalize marijuana in its official party platform last weekend. The votes represented a strong rebuke to Governor Jerry Brown, who opposes cannabis legalization and signed a bill into law last year that promises to greatly expand fracking in California. Anti-fracking activists also protested Brown's speech at the party convention. ... The state Senate is moving forward with cellphone kill switch legislation proposed by state Senator Mark Leno (D-San Francisco) and Assemblymember Nancy Skinner (D-Berkeley). Kill switches render smartphones inoperable when stolen, and making them mandatory should reduce robberies nationwide. Oakland police say 75 percent of robberies in the city involve a cellphone. ... And the *Oakland Tribune* reported that former City Administrator Deanna Santana, who was fired by Mayor Quan last week after she unsuccessfully sought jobs in other cities, will receive a severance package worth $223,090. ●

Seven Days is culled from our blog of the same name.

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LEGALIZATION NATION

REBRANDING WEED

The media's depiction of pot use is biased and god-awful. So a leading marijuana law reform group is planning to provide something more appealing and realistic.

By David Downs

Janet Azehko (left) and Mika Hamilton. Sonya Yruel

Close your eyes and imagine a news story about weed on CNN or Fox News. What images do they use? Maybe a picture of a pot leaf? Sure, sometimes. But often it's a sleazy-looking young dude draped in a lei of marijuana flowers at a weed festival. Or it's an older woman with bad teeth, unwashed hair and marijuana-shaped sunglasses screaming in the street during a protest. Last month, *The New York Times* illustrated a news story about pot with a still image from a Cheech and Chong movie.

Mainstream media visuals of weed are overwhelmingly negative and biased, reformers say. So this year, marijuana law reform group the Drug Policy Alliance (DPA) has launched a project to reframe the depiction of cannabis in the media.

The DPA recruited a half-dozen volunteers from the Bay Area and photographed them in medical cannabis dispensaries and in their homes. Soon, the DPA will be giving away these stock photos to the press with the hope of repopulating the media with normal-looking people using medical marijuana safely and responsibly in real settings.

We dropped in on one of the DPA's photo shoots in January at the San Francisco Patient Resource Center (SPARC) on Mission and 5th streets in the city's SOMA district. During the shoot, DPA California coordinator Amanda Reiman stood near the sales counter talking about how the project started. "The white guy with a long beard in his Sixties wearing marijuana sunglasses smoking a joint — we know that's not what a typical medical marijuana user looks like. It's not fair. It does not reflect reality."

In 2012 Reiman, who is also a lecturer at UC Berkeley's School of Social Welfare, became a manager at DPA, which is planning on running a marijuana legalization campaign in California in 2016.

New visuals are a key component of the future narrative of pot. In January, Reiman reached out to medical marijuana patients through activist groups and dispensaries on Facebook and got a huge response, including from two women who volunteered to be models: 27-year-old Pardamoyo Janet Azehko from Oakley and 36-year-old Mika Hamilton from San Francisco.

San Francisco photographer Sonya Yruel shot the women as they grinded cannabis flower buds with a small hand-grinder, loaded them into a stainless-steel Volcano Vaporizer, and filled a bag with vapor. Sunlight streamed into the dispensary.

While researching the topic, Yruel said she asked herself, "What is the visual identity of medical marijuana?" After googling it, she discovered that there isn't much out there: someone smoking a joint, a big pot leaf, a green cross.

During the photo shoot, Yruel made sure to get vertical and horizontal shots of Azehko and Hamilton as they passed the vapor bag back and forth. "I didn't want it to be too specific," Yruel said. "I want it to look natural visually."

Prohibition is part of the reason that the media often depicts marijuana users in a negative light, said Tom Angell, who runs MarijuanaMajority.com. Since the drug is illegal, mainstream users are closeted. They don't agree to media interviews or photos, and when the press needs a photo, the only "out" spokespeople for the schedule 1 drug have tended to come from the margins of society: radicals, adolescents, vagrants — people with little to lose.

Furthermore, regulated pot shops in San Francisco, Oakland, Denver, and other cities do not or cannot allow non-patients inside, let alone the media. Patient privacy is a huge concern. Cancer-stricken patients are breaking federal law when they use cannabis and could lose their jobs or worse if they show up on TV or the web or in a newspaper or a dispensary. "Normal people don't want to be on-camera," said Nicholas Smilgys, SPARC's community outreach director.

"It's sort of a vicious circle," Angell added. "I think that is why a lot of politicians historically have acted as if there is no real important constituency affected by this issue and why they've tended to avoid it. They think it's all hippies and hip-hop heads.

"To the extent that DPA can help convince lawmakers that actually businessmen use marijuana, moms use marijuana, reputable, respectful people in society also use marijuana — that is going to help us change the marijuana laws."

Azehko uses cannabis to treat rheumatoid arthritis. She works in fashion and branding and knows the power of images. She said she hopes the new photographs will get people to reassess what they think. "There is nothing seedy or wrong here. This place [SPARC] is more beautiful than the school I go to."

Hamilton said, "Pot has been portrayed as a party thing, going on on the street corner. Well, it gave me my son." (Compounds in marijuana are capable of modulating dysfunctions of conception.)

It's about time that we "make medical marijuana normal," said Hamilton. Angell said media images have immense power. "We make decisions based on how we perceive things visually much of the time," he said. "If it weren't important, newspapers wouldn't include photos on the front page to try to grab the reader's eyes." ■

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ECO WATCH

QUAN'S 10K PLAN IS ECO-FRIENDLY

Building 10,000 new housing units in Oakland will lessen the need to bulldoze green spaces in the East Bay while reducing greenhouse gas emissions at the same time.

By Robert Gammon

During an interview in her office last week, Mayor Jean Quan touted the potential economic benefits of her new 10K plan, which calls for the construction of 10,000 housing units — mostly condos and apartments — in Oakland. The construction and the new residents would generate much-needed tax revenues for public services, revitalize many neighborhoods, and boost the growth of small businesses, she said. City staffers also noted that a substantial number of the new units will be affordable housing and thus will help residents who have lost their homes due to foreclosure or skyrocketing rents. But what shouldn't be overlooked is that adding 10,000 new homes to the city also promises to help the environment and the fight against climate change.

For years, environmental groups have argued that one of the most effective ways to curb greenhouse gas emissions is to build more housing in cities so that commuters can live closer to their workplaces. Urban density — especially housing built along major transit lines — helps relieve the need for suburban sprawl and long car commutes. "There's a considerable amount of pressure on our open spaces — to create more sprawl," noted Joel Devalcourt of the environmental group Greenbelt Alliance. Smart growth, he added, "takes the pressure off the region's open spaces" and its working farmland and rangeland.

Quan's plan is patterned after former Mayor Jerry Brown's 10K plan, which brought roughly 10,000 new residents to the city's uptown, downtown, and Jack London districts. Quan's proposal, however, is more expansive, and aims to develop housing throughout the city on major transit corridors. "Oakland has a lot of room for housing," she said. "I expect that we're going to have explosive growth."

Greenbelt Alliance, along with numerous other local nonprofits including the Sierra Club and Walk Oakland Bike Oakland, has been pushing in particular for housing and retail growth in the Broadway-Valdez neighborhood, just north of Uptown. The groups advocate for about 1,800 new housing units in the area for a range of incomes, with about 15 percent being affordable housing. Devalcourt said that much of the new housing and retail could be built on surface parking lots in the neighborhood. "There's a potential in that area to house something really fantastic," he said.

Overall, the city has about 8,500 units of housing already in construction or in the development pipeline, said Rachel Flynn, the city's director of planning. Of that total, about 3,100 units will come from the massive Brooklyn Basin project along the city's waterfront. Phase one of that project, which will feature about 1,300 homes, including about 450 affordable units, is scheduled to break ground this week.

Quan said she believes the $1.5 billion project will spur even more housing development in the city. She said that after Chinese developer Zarsion Holdings agreed to finance Brooklyn Basin, other financiers have stepped forward, looking to back additional housing developments in Oakland.

City staffers are also keenly aware of Oakland's need for more affordable housing. Margaretta Lin, director of strategic initiatives, noted that city property owners lost about 1,900 homes due to foreclosure during the housing crisis. As the *Express* has reported, large-scale investors purchased a substantial number of those homes and then turned them into rental properties, and are now charging rents that many longtime city residents cannot afford. "The escalation of rent prices has been extraordinary," Lin said.

New affordable housing would provide displaced residents with housing options so that they won't have to leave Oakland, Lin said. And more market-rate housing will increase the overall number of units available, and thus should ease the current intense demand for housing in the city. A larger supply of housing, in turn, should drive down costs. "We think we can grow — and prevent the displacement of longtime residents," Lin said.

Currently, there are more than 600 affordable housing units under construction in Oakland, Flynn said. But building additional affordable units promises to be a financial challenge because of the fact that Governor Brown and the state legislature killed redevelopment in 2011 and state courts have outlawed requirements that developers include affordable housing in their projects. Quan said her administration will push for legislation that would create new property tax zones in the city — including the areas around the Coliseum and the former Oakland Army Base — in order to finance more affordable housing. Lin also noted that Oakland was one of the first cities to set aside 25 percent of former redevelopment funds that the city receives from the state for affordable housing. Quan said that amounts to about $4 to $5 million a year.

Affordable and market-rate housing construction also will boost tax revenues and help pay for more city services, including police, firefighters, parks, libraries, and violence prevention programs. Additional residents also should help small retailers and eateries — much as Brown's original 10K plan spurred the current restaurant and bar boom in Uptown.

But the most important aspect of Quan's 10K plan promises to be its impact on the environment. As the economy rebounds and more people are forced out of San Francisco because of soaring housing costs, there likely will be a renewed pressure to bulldoze green spaces in the East Bay for more tract housing. And development would not only increase carbon emissions but also decrease the environment's ability to absorb them. Smart growth in Oakland, by contrast, would reduce carbon emissions and help protect green spaces at the same time.

In fact, the mayor should probably be pushing a 20K plan. ■

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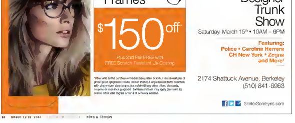

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ALAMEDA COUNTY TRASHES LIBRARY BOOKS

Library administrators are discarding older books in bulk, prompting a backlash from longtime staff members

By Sam Levin

When David Danby went to the Albany Library last month to pick up a mystery novel, he immediately noticed that something was different. The shelves were unusually empty — some only half full.

"I was taken aback," said Danby, who regularly visits the library. "It feels uncomfortable, like something is missing. Where are all the books?" Until recently, Danby's wife, Julie Winkelstein, had worked as a young adult and children's librarian at the branch for ten years. Over the last few months, they had heard rumors that the library was discarding books in bulk, but Danby hadn't noticed the transformation himself until his most recent visit.

"I was surprised by the empty spaces on the shelves," added Winkelstein. "I would hope that these books are not being thrown out because I think throwing them out should be a last resort."

As it turns out, according to several employees at Albany Library — which is one of ten branches in the Alameda County Library system — since late last year, administrators have ordered staff to discard books in bulk. With increased funding for materials this fiscal year, managers are making room for newer books and as a result have been trashing older ones in mass quantities, staff members said. The practice, they said, has been rushed and haphazard — and not in line with the standard guidelines for "weeding," the term librarians use to describe the process of moving books out of collections. In Albany, thousands of good books that could be donated or given away are instead ending up in the trash, the employees said. They noted that while this policy is especially widespread at their branch, it appears that this careless discarding is happening across the Alameda County Library system.

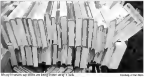
"Everyone is amazed by the amount of stuff going to the garbage bins," said Dan Hess, a children's librarian in Albany. He has worked at that branch for four years and has been an employee of Alameda County Library for fourteen years.

Hess said that at the end of fiscal year 2011-2012, Albany had roughly 80,000 books on site. But as of February 2014, the branch had 68,000 books, with most of the removals happening in recent months. Of the roughly 12,000 books taken out of the branch, he estimated that about 70 percent were thrown away. In the past, he said, reusable books weeded out of the branch would generally find new homes through various donation mechanisms, often coordinated by the Friends of the Albany Library group. But because the branch has been weeding so rapidly and on such a massive scale, many books that could have a second life are being tossed instead, Hess said.

"It's like forty years and forty different brains thinking what should be in the library [are being] swept away in two months," he said. "We're having this infusion of new money and materials that are coming very fast into the library. It's pushing us to change the criteria for what we are discarding." Hess said that managers have directed staffers to effectively remove most books bought before 2001, with little regard to the content, condition, or other factors librarians would typically take into consideration. "All you have left is the new. To me, that is not a library."

Hess said this is an irresponsible shortcut. "It's very unusual, but all the managers ... agreed that it was a good way to quickly weed. That shocks me," he said. "Everything the library bought before 2001 regardless of its merit or the significance of the book is sent to the discard pile." As a result, he said there are noticeable gaps in subject matter across a wide range of sections including music, philosophy, religion, biographies, and more. The fiction section, too, has suffered a noticeable disappearance of major authors, Hess said.

The situation has apparently alarmed others at the branch. "It's been a massacre," said one longtime employee whom the *Express* agreed not to identify because the person feared retribution. "The method by which the weeding has been done has been massive and indiscriminate." And the overall quality of the collection has diminished, this individual added. "It's distressing to me to see this significant volume ... of content deprived to the public."



Albany librarians say books are being thrown away in bulk. Courtesy of Dan Hess

The discarding of books has left the Albany Library with half-empty shelves. Courtesy of Dan Hess

Weeding is a common practice in library systems. It allows branches to make room for new titles and keep their collections up-to-date. Generally libraries remove books that are worn beyond mending, no longer factually accurate, superseded by a newer edition, rarely used by patrons, or available elsewhere (electronically or through an interlibrary loan, for example). Increased funding for new supplies can drive the weeding process. In Alameda County Library — which is separate from the Oakland and Berkeley public library systems — funding for new books has increased in recent years. The budget for materials in fiscal year 2013-14 is $4.6 million and is expected to jump to $5 million in 2014-15, according to Linda Harris, principal librarian of communities and collections. In an email to staff last year about weeding, she also noted that the recent budget increase required the agency to spend additional funding in a relatively short period.

In an interview, Harris denied that the county library system is trashing large numbers of books indiscriminately. Harris also defended Alameda County Library's weeding efforts, arguing that the libraries are following written standards and have maintained consistent practices over the years. She said that if the branches are getting rid of books that still have value, they generally work to get them donated. But if the books are very worn or old enough that the information is no longer accurate, they may end up in the dumpster. When deciding which books to remove from a collection, "We consider the content, the condition or appearance and the use of materials," she said.

It's important for libraries to consider the changing needs of patrons, Harris said. "We try to be knowledgeable about the communities ... that we serve. We try to make collections responsive to their needs and interests." If the weeding is not done on a regular basis, libraries may have to remove books in large quantities, she said. "It can feel pretty drastic." She also argued that as a best practice, branches should aim for shelves that are roughly two-thirds full, which makes it easier for patrons to browse and gives the libraries the necessary flexibility to take in new materials. "It's a constant balancing act."

Deb Sica, who has been the branch manager in Albany since last fall and has directed the recent weeding process, also confirmed that books are sometimes discarded. This happens, she said, based on a range of criteria — often relating to the condition of the materials and whether there is community demand for the books. But she said the discarding has not happened at the level that employees described it to me, and that her practices are in line with other libraries.

Sica noted, however, that when she arrived at the branch, it was clear the collection required significant weeding. "Albany had a lot of dated materials. ... It was a very traditional collection," she said. "It's very important to me to have a collection that's clean ... books that are accessible to people, books that have current information in them. That's part of modernizing a library."

She continued: "We are trying to embrace contemporary readers' needs."

When I read Hess' discard estimates to Sica, she said the numbers seemed inaccurately high, but she was unable to offer any specific numbers on the recent weeding or the volume of books ending up in the garbage. Harris, too, said she did not have specific information on this.

Sica said she has extensive experience weeding libraries and follows a methodology based on widely accepted standards. "There is a system of checks and balances in place." Reusable books, she said, will generally go to schools, church groups, and other outlets for donations.

When it comes to running a successful library, "More is not always better," Sica said, adding that some of the criticisms seem to reflect an outdated view of the role of libraries, which are not supposed to be archives. "It's a careful balance between quality and quantity."

But library employees contend that there has been no careful balance in deciding what books to toss during the current weeding process. "We are not opposed to weeding as a general thing," said another employee whom the *Express* agreed not to identify because the person feared retribution. "But when you are doing it arbitrarily ... that's not the way you're supposed to do it. ... We've got these librarians running around trying to rescue books."

Added a third employee: "Books are not being offered any place. They are just being thrown out. ... It's been heartbreaking." ■

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NEW QUESTIONS ABOUT SECRECY AND SURVEILLANCE

Now that Oakland has scaled back the size and scope of the DAC, new concerns are emerging about surveillance and a lack of transparency

By Ali Winston

OPD has fourteen license-plate readers mounted on the top of patrol cars. Ali Winston

Last week's decision by Mayor Jean Quan and the Oakland City Council to restrict the city's surveillance center to the Port of Oakland represented a key victory for privacy and open-government activists. But in the aftermath of the months-long controversy over the so-called Domain Awareness Center (DAC), additional questions are emerging about surveillance and governmental secrecy in the city. The new concerns include the Oakland Police Department's retention of residents' license-plate numbers collected by OPD cameras and the department's use of "stingray" devices that track specific people through their cellphones. There's also evidence that city staffers may have violated California laws that limit the right of governmental agencies to conduct public business in private.

Former Councilmember Wilson Riles Jr. said the city's lack of transparency about its information-sharing relationships with other law enforcement agencies is "unacceptable," and believes the unwillingness by city officials to engage with the public on the issue of surveillance intensified the opposition to the DAC. Furthermore, Riles said, law enforcement's reliance on battlefield-tested technologies could further erode OPD's relationship with many members of the community. "By adopting these technologies blindly we're not solving our crime problem, and [we're] accelerating the militarization of our police department," he said.

Linda Lye, an ACLU of Northern California attorney who campaigned against the DAC, was also critical of the city's actions. "New surveillance technology raises cutting-edge legal and public policy questions," she said. "Can the technology be used at all under the Fourth Amendment? If it can be used, does the government need a probable cause warrant? Is this a type of technology that the legislature wants to regulate? But none of those questions can get answered if the government shrouds its conduct in secrecy."

For several years, OPD has used automated license-plate readers to gather millions of records on vehicles in the city. The devices are cameras paired with infrared optical character recognition software, and are programmed to take photographs of any license plate that passes by. OPD has fourteen active readers mounted on patrol vehicles, although the devices also can be placed on stationary objects such as light poles and freeway overpasses. Last summer, the Center for Investigative Reporting obtained records that showed that the Oakland Police Department also shares its license-plate data with other law enforcement agencies via the Northern California Regional Intelligence Center. OPD possesses more than one million license-plate records of its own and has no official policy for how long it will keep the information. Long-term retention of license plate reader information raises alarms among privacy advocates because such data can provide a detailed portrait of people's movements over time, including their political and religious activities.

At a public forum in January on the DAC held by the League of Women Voters, Assistant Police Chief Paul Figueroa said OPD keeps license-plate records for three years, and then destroys the information unless it's being used in a criminal case. However, when I asked, through a Public Records Act request, to see OPD's official policy on how long it retains license-plate reader data, the City of Oakland responded that no such written policy exists. OPD spokesperson Johnna Watson stated that OPD purges license plate data "within 2 to 3 years" — but not because of privacy concerns about keeping people's license-plate data for long periods; rather, it's "due to [the] size of the [department's computer] server."

OPD's use of another electronic surveillance technology not only raises questions about data retention, but also whether city staffers violated California law by signing a non-disclosure agreement with a private contractor. Documents obtained by Sacramento television station News10 indicate that since at least 2007 OPD has used a device known as a "stingray" or "triggerfish," a tower that collects locational and identifying information from mobile phones. According to OPD management reports, investigators credited at least 59 arrests from 2007 through 2009 to electronic surveillance with a stingray device for crimes ranging from robbery to homicide. At least one OPD officer received 40 hours of training on the device in 2009. However, no mention of the device appears in OPD reports after 2010.

The maker of the stingray, Harris Corporation of Melbourne, Florida, has reportedly required police departments around the country to sign non-disclosure agreements that prohibit department officials from publicly revealing whether they use the stingray. An Arizona journalist obtained one such agreement between Harris Corporation and Tucson police made in 2010. The agreement forbade police officials from discussing the contract with any other government entity or responding to public records requests about the device before consulting Harris Corporation. Another similar agreement between local law enforcement and Harris Corporation was unearthed in Tallahassee, Florida in 2008.

Documents provided to me by News10 reveal that OPD signed a $13,425 maintenance contract with Harris Corporation for a stingray on April 23, 2009. A search of online city records for a contract between Oakland and Harris Corporation for the purchase of a stingray yielded no records. Oakland police spokesperson Watson said OPD has "access" to a stingray, but declined to say whether the department purchased the device. Watson also said OPD does not have any records of a nondisclosure agreement on file.

Under the California Public Records Act, it is illegal for governmental agencies to sign such nondisclosure agreements. The law states: "A state or local agency may not allow another party to control the disclosure of information that is otherwise subject to disclosure pursuant to this chapter." Terry Francke, a public records law expert who is also the general counsel for the open-government group Californians Aware, told me in an email that government contracts, particularly procurement contracts, "are public records, and the government may not withhold them to comply with the contractor's wishes."

Despite the lack of records about Harris Corporation and OPD, Oakland police apparently will be buying a stingray in the near future. OPD, along with Fremont police and the Alameda County District Attorney's Inspector Division, stands to receive a $160,000 grant from the Bay Area Urban Area Security Initiative — a law enforcement coalition that funnels Homeland Security funds to local law enforcement and hosts the controversial Urban Shield training exercise — to buy a stingray, according to grant documents. Teresa Drenick, a spokesperson for the DA's office, said the agency had not signed a nondisclosure agreement with the Harris Corporation.

Civil rights attorney and mayoral candidate Dan Siegel, who is a longtime critic of law enforcement surveillance, particularly of political activists, said the city's lack of transparency and law enforcement's interest in political movements, such as the Oscar Grant protests and Occupy Oakland, demonstrate the necessity for a broader conversation about Oakland's relationship with other law enforcement agencies. "We have to figure out exactly what's going on, what information is being shared with whom, and we need to revise our policies in a radical direction so we're not collecting information on political dissidents and not assisting other agencies in that work," Siegel said. ●

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Unfair Punishment Part Two

Sentenced to Poverty

The state often traps formerly incarcerated people — even those convicted of low-level offenses — with insurmountable debts

By Sam Levin

When Chloe Turner was in state prison, her family sent her money on a few occasions. It wasn't much, but it was more than her fellow inmates — many of who were serving life sentences — received, since they often went years without getting any mail at all. So she was grateful for the contact. And even a tiny amount of cash helped.

"It's really hard because you're put in a position where the only freedom you really have is once a month you can do some shopping," explained Turner, a 35-year-old East Bay resident who spent most of her twenties in and out of jail and prison for various drug-related offenses.

In prison, "shopping" means purchasing basic necessities from the commissary, such as soap, deodorant, and snacks. And without financial support from loved ones, most inmates are forced to rely on low-paying prison jobs to make money. Turner cleaned toilets. She also briefly worked in the kitchen, but spent a majority of her time doing janitorial jobs — mopping floors, picking up trash, and cleaning bathrooms. She made roughly seventeen cents an hour. California state prisoners can earn a maximum of 37 cents an hour.

With these kinds of measly wages, many inmates just don't have enough money to buy the basic items they need. Moreover, much of the money they earn or receive from family members is confiscated by the California Department of Corrections and Rehabilitation. The department automatically seizes half of the income that most inmates earn, as well as half of the money deposited into their prison bank accounts by family members. The state collects this money to pay off an inmate's restitution fines, which are the financial penalties that all people convicted of crimes in the state are ordered to pay upon sentencing. It is the criminal offender's so-called "debt to society," a punishment in addition to being sent to prison or jail or put on probation.

Along with exacerbating the financial hardships placed on inmates, the confiscation of a family member's gift can be emotionally upsetting, given the symbolic value this support can carry. "Your money is being taken and you're not able to buy the stuff you need — you are completely helpless," said Turner, noting that she eventually told her family to stop sending cash altogether.

And when Turner was released from prison in 2008, the burden of restitution was far from over. Her debts from a series of convictions added up and quickly became insurmountable, dragging her down as she struggled to turn her life around and move beyond her criminal past. Six years later, she still owes more than $10,000 in unpaid restitution fines and is unsure when she will ever be able to pay it off. Turner has a full-time job helping women reenter society after prison as a program coordinator with Community Works West, a nonprofit affiliated with the Women's Resource Center at the San Francisco Sheriff's Department. But even though she has a job, it doesn't pay well enough for her to live in the pricey Bay Area and make a significant dent in her debt at the same time. "I can't get my life together because I owe all that money," she said. "I'm just trying to live."

In California, restitution fines support the Victim Compensation program, a state fund that provides financial aid to many victims of violent crime, helping them with a wide range of expenses, such as medical bills, mental health services, and crime scene cleanup. The program has faced a backlash over the last year because it denies certain victims the right to collect compensation. Until recently, sex workers were barred from accessing financial support if they were involved in prostitution leading up to an act of violence. After activists protested this regulation, the board overseeing the program voted to scrap it. But the decision has sparked debate about other categories of people still excluded from the program — notably formerly incarcerated people on felony parole and probation and victims who refuse to cooperate with police. (For more, see "Unfair Punishment Part One: Victim Discrimination," published last week.)

But the institutionalized discrimination against certain victims is not the only reason that prisoners' rights advocates contend that California's Victim Compensation program is broken. Activists also lament the fact that the program, on a fundamental level, is funded on the backs of low-income people trying to rehabilitate their lives after incarceration. The money for victims supported by the program does not come from taxpayers, but rather from all adults convicted of felonies and misdemeanors in California, including people who commit drug crimes and other nonviolent, victimless offenses.

"The whole way in which the fund is set up puts the burden on a group of people ... that really have no money and are sucked into a debtor situation," said Diana Block, a founding member of the California Coalition for Women Prisoners.

Critics further argue that, from a financial standpoint, there's no reason the fines levied on people convicted of crimes in California have to be so steep in the first place. In fiscal year 2012-13, state officials reported a restitution fund "reserve" of nearly $50 million.

In addition, there's evidence that the financial penalties levied by judges are simply too large for most people to afford. Data from the Department of Corrections shows that most people sentenced to state prison have been unable to pay off their restitution debts.

As is the case with Turner, the financial burdens of restitution can stay with people for years, creating yet another barrier to rehabilitation post-incarceration — one that can make it hard to secure a job, go back to school, or even keep up with rent. In this way, the state traps people in poverty, shackling them to the prison system after they've left it.

Ruben Leal knows firsthand how the state's Victim Compensation system can intensify the suffering of those already in pain. After Leal was shot in a drive-by incident in 2010, the state refused to offer him any aid due to his alleged failure to cooperate with police (a story told in part one of this two-part series). The 25-year-old East Oakland resident is also intimately familiar with the burden that the state's restitution system can place on families trying to help their loved ones behind bars. Leal's brother has been in prison since 2004, and every time his mother sends his brother money, the department takes its 50 percent cut.

"All these people, mostly from low-income families, are paying into this fund — and they're the same people that don't qualify [to receive victim compensation]," said Leal, who works as an outreach coordinator with Communities United for Restorative Youth Justice, a local nonprofit. "People think that money is coming from taxpayers, which it's not. Folks are paying into that fund with restitution. I feel like the whole system is flawed." Even as the state seizes half the money his mother sends him, Leal's brother will very likely have large unpaid debts upon his release.

In addition to the misconception that Victim Compensation is a taxpayer-supported program, the role of restitution in the California criminal justice system is also widely misunderstood. While some assume that restitution simply means offenders paying victims for specific damages, in reality it's more complex.

There are two main forms of restitution in the state. One is the "direct order" that offenders must pay to a victim. This is a financial penalty that a person convicted of a crime must pay directly to the victim to repay the losses he or she suffered. The other type is the restitution "fine" — the offender's mandatory "debt to society." Judges order these fines at sentencing for every misdemeanor and felony offense, and these payments go to the state, making up the majority of revenue of the "Restitution Fund."

It is from this pool of money, which has generally remained static in recent years, that the state compensates victims of violence — beyond what they receive directly from the person convicted of the crime. The Victim Compensation program also gets some federal dollars from restitution fines paid by people convicted in federal court. Governor Jerry Brown's fiscal year 2013-14 budget calls for Victim Compensation to spend $75 million of the fund on victims, but there is no cap, meaning victims are never rejected due to the financial limits of the fund. Since the program was first established in 1965, the state has provided victims with more than $2.2 billion in aid.

China Turner said her state restitution fines are holding her back.

Stephen Loewinsohn

"These are rights at a constitutional level, which means they are no less important than a defendant's right to counsel," said Ken Ryken, head of the Alameda County District Attorney's restitution unit. He was referring to California's Victim's Bill of Rights, which first passed in 1982 and was amended in 2008. This amendment to the state constitution outlines a victim's right to restitution, noting that people who suffer losses as a result of criminal activity have a right to seek and secure restitution from offenders — and that restitution shall be ordered from convicted wrongdoers in every case in which a victim suffers a loss.

When it comes to "direct orders," there is little dispute that convicted offenders should be held financially responsible for the losses their victims incur as a result of the crime. The additional mandatory restitution fines, however, are controversial.

Ryken said that restitution fines make it possible to help victims with serious and costly needs. If a victim has hundreds of thousands of dollars in medical bills, for example, it's likely that an offender, who may be serving a long prison sentence, would not be able to cover the expenses. The state can then draw from the Restitution Fund and reimburse the victim in a timely manner, which also ensures that the victim does not have an ongoing debtor relationship with the offender over time. In these scenarios, the offender is then in debt to the state, not the victim. "It's really a smart idea at the state level," Ryken said.

In California, the statutory restitution fine amounts have steadily increased in recent years. For misdemeanor fines, the minimum amount a judge can order, as of 2014, is $150, up from $100 in 2011; the maximum is $1,000. For felonies, the minimum fine is now $300, up from $200 in 2011; the maximum is $10,000. These fines are entirely separate from orders offenders may be paying to their victims. Payment of restitution fees is mandatory; the debt cannot be eliminated through bankruptcy.

"When I look at the victim restitution fund, what I see is a hostage relationship," said Dorsey Nunn, executive director of Legal Services for Prisoners with Children, a San Francisco-based nonprofit. "We're taxing the family members of incarcerated people by seizing money that they send their loved ones. ... They're demanding ransom."

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Nunn said he never spent the ten dollars his daughter sent him while he was incarcerated, because it meant so much to him on a personal level. And having the state take half of a family member's gift is incredibly painful for any prisoner, he said. Advocates also noted that losing a significant cut of already-paltry prison wages can be very frustrating. According to the Department of Corrections, wages for low-level jobs can pay as little as eight cents per hour. After the restitution payment, that's four pennies.

"People don't understand how much people have to pay for their own upkeep and survival in prison," said Block, of the Coalition for Women Prisoners, citing the need to purchase basic toiletry items. "All the things that help you make it through, you have to pay for them. They are not given to you. And the only way you can pay for them is whatever small amount of money you can make — or if you have families or friends who want to help support you."

In a way, these criticisms bolster one of the policy arguments in favor of the restitution system, supporters say. Ryken pointed to case law that advocates for the ordering of full restitution in every case, regardless of the offender's ability to pay. "It's something the state wants the defendant to bear fully to appreciate the weight of their conduct and the full extent of their conduct," he said. Restitution fines, he added, support "rehabilitation of the offender, making them fully responsible for their conduct and deterring future misconduct. If the penalty or burden is large enough, it will cause the defendant from recidivating — from doing it again."

But for some people with criminal records, restitution can have the opposite effect.

De'Mario Lewis said he thought seriously about selling drugs to pay off his restitution. Stephen Loewinsohn

One day in the summer of 2011, De'Mario Lewis almost gave up. The 24-year-old West Oakland resident was trying to provide for his son, who was then six months old, but he could not find any work. At the time, Lewis had an unpaid restitution fine from a recent misdemeanor case. With the lingering debt, he could not clear his legal record, a fact that prevented him from getting a job. And without a job, he couldn't pay off what he owed.

"What do we do? How do we make some money? Do we sit up here with a change cup?" Lewis said. "Or shit, do we hire ourselves and buy a bundle of crack cocaine and go sell it? That'd be the easiest route."

Lewis remembered the day that he seriously considered making money selling drugs. At that very moment, he said, his baby boy stared up at him and poked his face with his tiny hand, temporarily blinding him. "He grabbed me between my eyes with his two fingers," he said. "I looked at him, but I couldn't see him."

It was a powerful sign, he continued. "God showed me that if I go out there and do that, I'll never see my son again. That was my breaking point."

Inspired by his son, Lewis chose not to sell drugs. But his internal battle underscores the contradictions of the restitution system. While some argue that these financial punishments are designed to discourage people from reoffending, in practice, they can make it very challenging for debtors to stay out of trouble. Lewis' struggle also highlights the way restitution can punish people who commit relatively minor crimes.

He was charged with illegal possession of a firearm in September 2009. After fighting the charge for months, in February of 2010, he was ordered to spend 45 days in county jail. When he was released, he had nearly $800 to pay off in restitution.

"I was just so furious because I was like, 'I really want to get my life back right,'" said Lewis. "I had this restitution hanging over my neck. It's bullshit. It's unfair."

This catch-22 is just one of many ways in which fines can become obstacles after incarceration, drowning people in debt and trapping them in poverty.

When he was released from custody, Lewis initially started paying $50 a month, but even those small payments proved challenging. With an unpaid restitution debt, he couldn't clear his criminal record, and thus was not eligible to get the license he needed to get a job as a security guard. Meanwhile, he was trying to prepare for the birth of his first child, who was born in January 2011. He eventually landed a temporary part-time job with Oakland Rising,

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Alameda County Public Defender Brendon Woods said restitution fines are too burdensome

Stephen Loewinsohn

a local nonprofit, but still could not pay off his debts for months.

"I can work towards something better in my life, but when you have certain limitations on you, you have to settle for less," he said.

As he started raising his son, Lewis stopped paying restitution regularly. At the same time, he managed to stay out of trouble. Last fall, he finally received some good news — he was offered a job as a teaching assistant. But he would not be able to start until he cleared his criminal record, which meant he had to pay his restitution in full. So with support from local advocacy groups United Roots Oakland, Urban Peace Movement, and Urban Strategies Council, Lewis finally paid off his restitution debt in December 2013. He's in the process of getting his record cleared and hopes to start teaching full-time soon. In the meantime he has been working part-time as a ticket-taker at the Coliseum. "I'm back to being normal again," he said.

But Lewis still struggles to understand why the system sets people up for failure. "People make mistakes — but they do want to change their lives," he said, adding, "if you're paying restitution, I feel like you should be paying restitution to a victim — people who got robbed or brutally beat up. That's what restitution is for."

While restitution made it difficult for Lewis to get a job, it can have some severe consequences for people convicted of serious crimes.

"Absolutely victims have a right to restitution to be made whole," said Alameda County Public Defender Brendon Woods. "The flipside is that one mistake by your client can essentially ruin their lives, and when you have those clients who have taken every step to get back on the right track — they've completed probation, they've stayed out of trouble, they've done what they're supposed to do — and they have this huge financial obligation, it makes it very hard for them to move forward."

At the state level, parole agents and officials with the Victim Compensation program refer formerly incarcerated people with unpaid restitution debts to the state Franchise Tax Board, which assumes responsibility for collection. The mechanisms are different for each county but often involve private collection agencies that go after those in debt. These entities function in a similar manner to credit card companies in pursuit of debtors. "Like any commercial practice, their compensation depends on how successful they are, so they may be fairly aggressive," said Rykon of the Alameda County District Attorney's Office. (Alameda County does not contract with private companies for this service and is one of two counties in California with a dedicated restitution court that oversees the collection process.)

Debt collectors may intercept income tax refunds, withhold wages from paychecks, and even take money directly from an individual's bank account. In some cases, fees and premiums may add to a person's debt. The state can also place a lien on inheritances. Meanwhile, debt can severely damage an individual's credit, prevent people from getting a driver's license, and block an otherwise eligible person from clearing his or her record of misdemeanor convictions.

For some people with criminal records, the combined impact of these consequences can make it impossible to live a normal life — even years after incarceration.

The amount of time it takes criminal offenders to pay their restitution fees varies tremendously and cannot be tracked, according to Anne Gordon, a spokesperson for the Victim Compensation and Government Claims Board. It can range from a few months to years, she said.

Data on the amount of fines ordered versus the amount of fines collected, however, sheds some light on people's inability to pay. In California, from 1992 to 2013, judges levied $612 million in restitution fines against criminal defendants who were sent to state prison, according to statistics provided by Dana Simas, spokesperson for the California Department of Corrections and Rehabilitation. During that same time period, the state collected only about $190 million, or 23 percent of the total. And the collection rate for restitution direct orders, which are supposed to be paid by criminal offenders directly to

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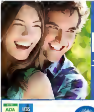

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their victims, was even lower for people who were sentenced to state prison. Of the more than $3 billion fines levied during that period, the state has collected the equivalent of about 2 percent.

Teeoni and Keyuna Newsom have learned the hard way how the restitution system traps people in debt. The two women met about five years ago shortly after they were both released from state prison, and they have been partners ever since. They got married last July and now live in Richmond where they're raising their twelve-year-old daughter. Teeoni, 36, works full time as the young men's case manager at Community Works West, the nonprofit organization affiliated with the San Francisco Sheriff's Department. Keyuna, 33, works as a part-time administrative assistant for Resolve to Stop the Violence, a program of Community Works.

Teeoni said she was once a gang member in Southern California and spent roughly seventeen years behind bars for a range of crimes, including robbery, carjacking, assault, and more. Teeoni has "two strikes" on her record under California's Three Strikes Law, meaning she could get a life sentence if she were convicted of another serious felony. Keyuna spent about two years in prison for possession and grand theft in a case that she said involved an undercover cop (and thus no actual victim). Through a series of programs and job opportunities, the two have turned themselves around and are now focused on rebuilding their lives together and raising a family. By all measures their criminal histories are behind them — except for their restitution fines.

Restitution debt collectors seized $4,000 from Teeoni Newsom's bank account.

Stephen Loewinsohn

When Teeoni was first released in 2009, the had an initial debt of roughly $3,000, which the state began collecting by taking a 10-percent cut from every paycheck. Then one day in 2010, collectors confiscated roughly $4,000 directly from the joint bank account she shares with Keyuna, who also had thousand of dollars to pay off. At the time, they weren't even sure where unpaid fines led to the sweep. But their account was wiped clean — seemingly out of nowhere.

"They took all of it, like every single bit that was in the bank account," recalled Teeoni, noting that they only realized what had happened when their checks started bouncing. "What is the point of me having a job if you're going to take all of my money?"

"I was devastated," added Keyuna. "We had a nice chunk of change saved up ... and they took everything."

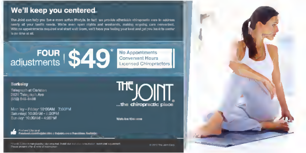
And it didn't end there. In January of this year, Teeoni had $316 more taken out of her paycheck, and learned that debt collectors intend to start taking a whopping 25 percent of her income. These deductions apparently will continue until she pays off a $2,000 debt separate from the fines she first paid upon her release.

Teeoni said the lost income is already a significant strain on her family. "I can't not feed everybody," she said. "I could lose my house. I could lose my car. Am I going to lose everything that I've been working for all this time? Because I came out here to change everything and it's like, as soon as I changed, you decided, 'you know what? Here, pay this.'"

Teeoni said she understands the importance of taking responsibility for her past actions, but noted that she has served her time and has already paid thousands of dollars. The lingering fines seem meaningless and unbeatable to her. "Should I just quit my job and go back to what I was doing and then they can't find me?"

Teeoni said she would never break the law again, but noted that, as a case manager, she regularly sees clients who, in the face of unpaid fines, start selling drugs or disappear altogether.

One woman with large restitution fines, who requested anonymity in order to protect her future job prospects, recalled through tears a time when she had to choose between paying for her cap and gown for her post-graduate ceremony at UC Berkeley and paying her next restitution fee. Another woman, a San Francisco mother of four, also requested anonymity due to the fact that she has temporarily stopped paying restitution because she can't afford it. She said that after she was released from jail, she couldn't purchase



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WOMEN'S
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Turner and Newson are close friends.

Stephen Loewinsohn

furniture for her children's bedroom because of steep fines she owed. Her difficult financial situation is preventing her from moving out of a bad neighborhood, and she can't find any full-time work while she has unpaid debts.

These challenges are common for low-income people saddled with hefty fines, said Woods, the public defender. "In the bigger scheme of things, it's such a low priority because they're worried about housing and food — getting their kids to school," he said of restitution fines. "If you have addiction issues, you're just worried about staying off the rock. There are so many other bigger issues that they are dealing with than the restitution fund fine."

Critics argue that California could clearly reduce these restitution burdens without bankrupting its financial aid program for victims. The budget for fiscal year 2014-15 includes a nearly $62 million restitution fund "balance" or "reserve for economic uncertainties."

Jon Myers, deputy executive officer of public affairs and outreach for the Victim Compensation and Government Claims Board, argued that the program overall does not have cash to spare and has generally been spending more than it takes in each year. In 2012-13, the fund spent roughly $112 million while it collected roughly $108 million, the majority of which came from fines. The roughly $4.4 million difference illustrates the program's "structural imbalance," Myers said. "The fund is not completely secure," he said, noting that state officials recently reduced payment rates for certain expenses for victims to help ensure the solvency of the program's finances.

"I work with victims every day. I hear stories about a mother who lost a child and has to pay for a funeral she can't afford," he said. "What's the cost of the casket that a mother has to pay? A domestic violence victim that has to go out and find a new house?"

His sympathy, he added, always falls to victims in debt, not criminal offenders.

For roughly three years, Chloe Turner worked two jobs seven days a week, while going to school full-time. It was exhausting, but necessary, she said, given that her unpaid restitution fines prevented her from accessing certain student loans. Still, she completed an entrepreneurship-training program at Stanford Law School as well as a post-prison health worker certificate program at City College of San Francisco. And last year she graduated from the University of San Francisco with a bachelor's degree in organizational behavior and leadership. Her plan is to eventually go to law school — a dream she'll likely have to put on hold until she pays off all of her restitution.

The Newsons, who are close friends of Turner, will also likely have difficulty achieving their long-term goals while they are still in debt. They said they want to someday start their own youth program to offer an alternative to gangs. But that would require a level of financial stability, which, at this point, seems unattainable, said Teresa. "I don't have money to save anymore. ... And if I put money in the bank to try and save up, they are going to take it away from me."

Turner is eager to advance her education and career partly because she wants to someday work as a public defender. "I really want to make a difference with the clients I work with," she said. "I could advocate for them on a different level. I knew where they come from. That would give me an advantage."

But with outstanding restitution debts, Turner is unable to access many of the student loans she would need for law school. She also can't get a Certificate of Rehabilitation, an official document that is required for admission to law school and one that could significantly boost her future job prospects.

This is despite the fact that she has, by every other measure, rehabilitated her life. ●

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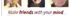

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EVENTS & ATTRACTIONS

W. Kamau Bell Takes on Everything

The socio-political comedian rediscovers his stand-up persona with his new tour, "Oh, Everything!"

Before W. Kamau Bell's show at the New Parish in 2010, a fan asked him: "Do you have any jokes about *Avatar*?" Bell did not, but he went backstage, wrote one, and performed the joke that night. That's the kind of direct audience connection Bell hopes to once again experience on his current stand-up tour "Oh, Everything!," which will stop by the New Parish (579 18th St., Oakland) on Wednesday and Thursday, March 19 and 20.

W. Kamau Bell [illegible]

Until recently, Bell was consumed by his late-night talk show on FXX, *Totally Biased with W. Kamau Bell*, which featured his typical biting commentary on race, culture, and politics. But after the program was cancelled last November due to low ratings, Bell decided to get back to his stand-up roots. "The show was supposed to be on the air for the rest of my life, but that didn't happen," Bell said jokingly. "There was a mourning process, and then it quickly became clear that I needed to get back on the road."

"I missed being on stage with a microphone going 'I just read this today and I'm going to talk about it with you and let's see if it's funny,'" he continued. "That's an intimacy you don't get in television." While the TV show allowed him a wide reach, Bell also sees benefits in having a smaller, self-selecting audience. "I'm not a guy who is built to appeal to the widest group possible," he said. "I'm more like a punk-rock band."

Bell's humor has long been focused on identity politics, and his new material contains some of the same acerbic takedowns of social wrongs as the TV show. The tour's title evolved out of Bell's conversations with his writing crew on *Totally Biased*. "Everyday we'd go to work, look at the bad things going on in the world, and write jokes about them," he said. He found himself repeatedly saying things like, "Oh, Ted Nugent. Oh, George Zimmerman. Oh, GOP hating women," and eventually came to the conclusion that "everything is fucked up." "It's not just one problem, it's 'Oh, everything,'" he said.

While on tour, Bell often googles the name of the city he's about to perform in and the word "racism" to see what material he has to work with. He's also concerned with broader issues such as why the Oscars snubbed *Fruitvale Station* and the death of Trayvon Martin. "I still hate George Zimmerman," he said. "I find him to be a good flashpoint for discussions about racism."

Bell hopes to develop enough material over the course of his tour to record his first comedy special. He currently has shows scheduled in thirteen cities, and is adding new locations. He said he's particularly looking forward to performing at the New Parish, which is one of his favorite venues. "It's the optimum comedy audience — diverse, across all lines," said Bell, who used to live in San Francisco but now resides in New York City. "It's like going home."

8 p.m., $20-$25. TheNewParish.com.

— Zaineb Mohammed

ATTRACTIONS

2014 Berkeley [illegible] [illegible] of the College of Environmental Design community. Thu., Mar. 13, 11 a.m.-9:30 p.m. Wurster Hall, UC Berkeley, Berkeley.

AltCar Expo Featuring a variety of alternative technology vehicles, as well as test-drive opportunities and [illegible]. Fri., Mar. 14, 10 a.m.-5 p.m.; Sat., Mar. 15, 10 a.m.-5 p.m., free. Craneway Pavilion, 1414 Harbour Way South, Richmond, craneway.com.

Celebrate Pi Day Play games, make up Pi poems and songs, and take a bake-off pie. Fri., Mar. 14, 2-10 p.m. $13.46-$17.45. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland, 510-336-7373, ChabotSpace.org.

Friday Nights at OMCA Night market with live music, dance lessons, and food demonstrations. Fridays, 5-9 p.m. $7.50. Oakland Museum of California, 1000 Oak St., Oakland, 510-318-8400, MuseumCA.org.

Little [illegible] Track down [illegible] and leprechauns to win prizes. Sat., Mar. 15, 10 a.m.-5 p.m.; Sun., Mar. 16, 10 a.m.-5 p.m. $10-$15. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito, Playland-Not-at-the-Beach.org.

FAIRS, FESTIVALS, & FIESTAS

CAAMFest Asian and Asian American film festival happening in Oakland, Berkeley, and San Francisco. Visit the website for the full schedule. CAAMFest.com/2014/. Mar. 13-23.

Persian New Year Festival With Persian music, dancing, food, crafts, and [illegible]. Sat., Mar. 15, 5-10 p.m., free. [illegible], 2000 Durant Ave., Berkeley, [illegible], PersianCenter.org.

HEALTH, WELLNESS, & SEXUALITY

End-of-Life Planning: Things to Know and Do Conversation about preparing for end of life issues. Thu., Mar. 13, 11:30-12:30 a.m. Alta Bates Summit Medical Center, 350 Hawthorne Ave., Oakland, 510-655-4000.

Impact Play: Make It Hurt So Good Everything you need to know for safe and fun impact play. Wed., Mar. 19, 6:30-7:30 p.m. Good Vibrations Lakeshore, 3219 Lakeshore Ave., Oakland, 510-788-2389, GoodVibes.com.

Quickie: BDSM 101 Topics of alternative lifestyle: what is BDSM and why people do it, communication, role play, and power dynamics. Third Wednesday of every month, 7-7:30 p.m., free. Feelmore510, 1703 Telegraph Ave., Oakland, 510-891-0130, Feelmore510.com.

KIDS

American Girl Book: Truly Talented You With activities, [illegible] and crafts [illegible]. Sat., Mar. 15, 2 p.m. Barnes & Noble, 5604 Bay St., Emeryville, 510-547-0905, BarnesAndNoble.com.

Arbor Day Celebration Children can climb trees, [illegible], learn how to compost, and watch demonstrations. Sat., Mar. 15, 10 a.m.-4 p.m. Children's Fairyland, 699 Bellevue Ave. (at Lake Merritt), Oakland, 510-452-2259, Fairyland.org.

Can Control: Urban Arts Upcycling Workshop [illegible] the basics to [illegible] styles and [illegible]. Fri., Mar. 14, 3:30 p.m. Oakland Public Library Main Branch, 125 14th St., Oakland, 510-238-3134, OaklandLibrary.org.

Cartooning Workshop with [illegible] Learn to draw characters and begin your own comic book. Sat., Mar. 15, 2 p.m.

PICKS

CAAMFest 2014

CAAMFest, the largest annual Asian and Asian-American film festival in the country, is often associated with San Francisco — it was formerly known as the San Francisco International Asian American Film Festival — but it was actually founded in Berkeley 30 years ago. This year, the festival, which is organized by the Center for Asian American Media, is refocusing its efforts in the East Bay by holding 30 percent of its screenings at the UC Berkeley Art Museum and Pacific Film Archive (2626 Bancroft Way), the Oakland Museum of California (1000 Oak St.), and the New Parkway Theater (474 24th St., Oakland). The films showcase a wide range of experiences: *East Side Sushi* is about a Mexican-American dishwasher in Oakland who wants to become a sushi chef, *Forth Goes Bang* chronicles a young woman's quest to lose her virginity while on a cross-country road trip, and the documentary *The Sun Behind the Clouds* looks at Tibetans' struggle for independence. The festival's closing night at the New Parkway will include a screening of *Memories to Light 2.0*, which is composed of edited home movie footage submitted by Asian Americans, set to a live score. A closing party will follow at Vessel Gallery (471 25th St., Oakland). — *Zainab Mohammed*

Courtesy of CAAMFest

Thursday-Sunday, Mar. 13-23, $10-$12. CAAMFest.com/2014

River Otter Ecology Project

Last October, when a boater spotted a river otter in Lake Merritt, residents rejoiced, celebrating the sighting of the semi-aquatic mammal as a sign that the lake's ecosystem was making a comeback. River otters used to be ubiquitous in Northern California's waters, but due to habitat loss, pollution, and hunters, their presence is now rare. Learn more about these elusive creatures during a presentation by the River Otter Ecology Project, hosted by Wild Oakland, on Thursday at PLACE for Sustainable Living (1121 64th St., Oakland). The project's mission is to learn more about the behavior of river otters in order to preserve their habitats, and organizers will discuss how citizen scientists can help them collect data. If learning how to become an "otter spotter" isn't enough to convince you to attend, we've got one word for you: OtterCams. — *Z.M.*

Thursday, Mar. 13, 6:30-8 p.m., $10-$20 donation requested. RiverOtterEcology.org

Albany Library, 1247 Marin Ave., Albany, 510-526-3720. AClibrary.org.

LED Origami Workshop [illegible] LEDs and simple circuit to light up [illegible] paper structures. Fri., Mar. 14, 3:30-5 p.m. [illegible] Public Library, Brookfield Branch, 9255 Edes Ave., Oakland, 510-615-5725; Oakland Public Library Dimond Branch, 3565 Fruitvale Ave., Oakland, 510-482-7844. OaklandLibrary.org.

[illegible] Making Stuff Design and build [illegible] structures out of paper [illegible]. Sat., Mar. 15, 12-2 p.m. [illegible] Hall of Science, 1 Centennial Dr., Berkeley, 510-642-5132. LawrenceHallofScience.org.

[illegible] [illegible] Sun., Mar. 16, 11 a.m.-5 p.m. [illegible] 2626 Bancroft Way, Berkeley, 510-642-0808. [illegible]

The Science of Skateboard Physics Learn why you can do tricks with your [illegible] Wed., Mar. 19, [illegible] p.m. [illegible] 5230 [illegible] Ave [illegible]

[illegible] Baseball [illegible] Sat., Mar. 15, 1-2:30 p.m. Hayward Public Library [illegible] Branch, 27300 Patrick Ave., Hayward, 510-293-2116. Library.Hayward-Ca.gov.

[illegible] Learn how to [illegible] LED [illegible] Thu., Mar. 13, 3:30-5 p.m. Oakland Public Library, Piedmont Branch, 160 41st St., Oakland, 510-597-5011. OaklandLibrary.org.

RELIGION & SPIRITUALITY

Angel Light Metaphysical Fair [illegible] angel [illegible] psychic [illegible] readings. Sat., Mar. 15, 1-4 p.m., $20. Angel Light Books, 3347 Martin Luther King Jr. Way, Berkeley, 510-665-9000. AngelLightBooks.com.

John L. Allen, Jr. [illegible] presentation. Tue., Mar. 18, 7:30 p.m. [illegible] Cathedral of Christ the Light, 2121 Harrison St., Oakland, 510-217-8200. [illegible]

Ladies Contemplative [illegible] [illegible] by Rev. Dr. William "Skip" [illegible] and Rev. Laurie Manning. Sat., Mar. 15, 9 a.m.-3:30 p.m. $35. Skyline Community Church, 12540 Skyline Blvd., Oakland.

Purim Carnival With carnival booths, a bouncy house, crafts, games, food, a Hebrew puppet show, a costume parade, and comic retelling of the Purim story. Sun., Mar. 16, 2-5 p.m. Jewish Community Center of the East Bay, Berkeley Branch, 1414 Walnut St., Berkeley, 510-848-0237. JCCEastBay.org.

Purim Extravaganza With food, music, costume contests, and the traditional Megillah reading, followed by [illegible] comedy by the Purim Shpielers. Sat., Mar. 15, 7:30 p.m. $15-$20. Ashkenaz, 1317 San Pablo Ave., Berkeley, 510-525-5054. Ashkenaz.com.

Realizing Your Closeness to God Talk by [illegible] Christian Science lecturer. Sun., Mar. 16, 2-3 p.m. [illegible] Christian Science Society, 2013 Dwight Way, Berkeley, 510-845-7199. [illegible]

SALES, SWAPS, PROMOTIONS, & FUNDRAISERS

Local Designer Swap [illegible] set up [illegible] and trade with one another at their retail store. Thu., Mar. 13, 6-8 p.m. Free. Mary Weather, 330 15th St., Oakland, 510-891-3872. MaryWeather.com.

SOCIAL EVENTS

[illegible] 6th Annual [illegible] Summit [illegible] Sat., Mar. 15, 10 a.m.-3 p.m. $65-$75. [illegible] Powell St., Emeryville, 510-658-5300.

Journey of Light [illegible] networking event for women. Sat., Mar. 15, [illegible] p.m. $25. [illegible] 2013 [illegible] Ave., Alameda, 510-868-6360. [illegible]

[illegible] networking event with spoken word performances by [illegible] Fri., Mar. 14, 7-9 p.m. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley, 510-849-2568. LaPena.org.

SPORTS & OUTDOORS-PARTICIPATORY

[illegible] Ride Training Ride #4 [illegible] training ride in a multi-ride [illegible] to the 2014 California [illegible] Ride. Sun., Mar. 16, 10 a.m.-1 p.m. Center [illegible] BART, [illegible]

Creek [illegible] Work Day Clean up of the Arroyo Viejo Creek. Sat., Mar. 15, 9 a.m.-noon. Oakland Zoo, 9777 Golf Links Rd. [illegible] 510-632-9525. OaklandZoo.org.

East Bay Bike Party [illegible] bike party for riders of all ages, levels [illegible] meets monthly at various BART stations [illegible] for details. Second Friday of every month, 7:30-11:30 p.m. [illegible] EastBayBikeParty.Wordpress.com.

Introduction to the Hoop Learn the fundamentals of hooping on the waist, hips, [illegible] as well as off-body moves. Sun., Mar. 16, 9:30-11 a.m., $20. Berkeley Yoga Center, 1250 Addison St., Ste. 209, Berkeley, 510-843-8784. BerkeleyYoga.com.

Pi in the Sky Moonlight Hike [illegible] 3.14 mile hike. After the hike, view the night sky through the center's telescopes (weather permitting) or tour the Telescope Makers Workshop. Fri., Mar. 14, 6:45-9 p.m., $12. Chabot Space & Science Center, 10000 Skyline Blvd., Oakland, 510-336-7373. ChabotSpace.org.

SPORTS-SPECTATOR

[illegible] vs. UCLA Fri., Mar. 14, 7 p.m. Evans Diamond, [illegible] St. at [illegible] Way, Berkeley, 510-642-3277. CalBears.com.

Men's Tennis vs. Middle Tennessee Thu., Mar. 13, 2:30 p.m. Hellman Tennis Center, Oxford St. at [illegible] Way, Berkeley, 510-642-0580. [illegible]

[illegible] Gymnastics vs. UC Davis Sat., Mar. 15, 7 p.m. Haas Pavilion, UC Berkeley, Berkeley, 510-642-3277. [illegible]

FIND THE EXPRESS

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Kala Art Institute 1060 Heinz St
Local Butcher Shop 1600 Shattuck Ave
Looking Glass Photography 1045 Ashby Ave
Minute Man Press, 1101 Fifth St
Pasta Bene 2565 Telegraph Ave
Phoenix Pastificio 1250 Addison St
Semifreddi's 3084 Claremont Ave
Tara's Organic Ice Cream, 3173 College Ave
The Brick Pig's House, 5973 Shattuck Ave
The Joint Chiropractic, 2628 Telegraph Ave
Yoga Kula, 1700 Shattuck Ave

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OAKLAND

Bacheeso's, 246 Grand Ave
Battambang, 850 Broadway
Betti Ono Gallery 1427 Broadway
Bicycle Coffee 364 2nd St
Boniere Bakery 3249 Grand Ave
Charles Blades Barber Spa, 401 2nd St
Earth Circles Counseling Center 560 Oakland Ave
Earthly Coffee Shop 5506 Martin Luther King Jr Way
Feelmore 1703 Telegraph Ave
Freeform Music School 1721 Broadway
FuseBox, 2311A Magnolia
GB Ratto's International Market, 821 Washington St
Hat Rac Espresso Bar & Fine Art Gallery 1714 Franklin St
Impact HUB 2323 Broadway
Kelly's Corner Kids, 2029 MacArthur Blvd
Kingfish Pub & Café, 5227 Claremont Ave
Knimble 3258 Grand Ave
Lake Merritt Dental 1900 Webster St
Legionnaire Saloon 2272 Telegraph Ave
Lost & Found Beer Garden 2040 Telegraph
Marcus Books, 3900 Martin Luther King Jr
Milin 2725 MacArthur Blvd
Right Light, 311 Broadway
OakStop 1721 Broadway
Piedmont Grocery 4038 Piedmont Ave
Pollinate Farm & Garden, 2727 Fruitvale Ave
Resurrect, 4135 Piedmont Ave
Rockridge Library 5366 College Ave
Ruby's Garden 5026 Telegraph Ave
Sobo Ramen 988 Franklin St
Standard & Strange 484 49th St
Two Mile Wine 477 25th St

ALAMEDA

Madison Sports Club, 600 West Tower Ave
Books Inc. 1344 Park St
Café Q, 2302 Encinal Ave
Churchward Pub 1515 Park St
Mama Papa Lithuania, 1241 Park St
Pagano's Hardware 100 Lincoln Ave
Rosenblum Cellars, 2900 Main St
Starbaby Studio 1309 Park St
Spritzer Café 73 Central Ave

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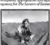
MUSEUMS & GALLERIES

Speaking Sustainably

The Lexicon of Sustainability aims to empower communities by enriching their agricultural vocabularies through informational artworks.

Douglas Gayeton and his wife, Laura Howard Gayeton, have spent the last five years focused on sustainability, largely because they believe the concept has become empty. "It's a word that actually is meaningless. It's a term that's been completely appropriated and hijacked," Gayeton said at the opening for *The Lexicon of Sustainability: Information Artworks by Douglas Gayeton* at the David Brower Center (2150 Allston Way, Berkeley). The show aims to take what has become a marketing buzzword and artistically restore it with value and meaning, returning it to the agricultural linguistic toolshed in which it belongs. The Gayetons also hope to open that toolshed up to viewers, offering them a farmer's vocabulary with which to positively shape their local food system.



An image from *The Lexicon of Sustainability*

In order to reach this goal, Gayeton compiled a collaborative visual dictionary of sustainable farming jargon: "Biodiversity," "CSA," "Permaculture," etc. He traveled across the country photographing leaders in sustainable innovation and asking them to define terms relating to their farming practices. Gayeton, who is largely known for his filmmaking, captured their image hundreds of times and then collaged the images into one to create a rich photographic narrative. He then wrote the term, definition, and story of the subject onto the collage, leading the viewer to a contextualized understanding of the term. The entire show contains more than two hundred images, and each unfolds into a universe of its own.

Gayeton's argument is that consumers buy food products because they are "cage-free" or "pasture-raised," but they rarely have an understanding of what such terms actually mean. He feels that our food system is in dire need of a shift toward localization and environmentally responsible farming practices, and that the way to make that change is by informing people's vocabularies. "I don't think of this as a photography project, I think of this as an empowerment project, using language to empower people," said Gayeton.

His photographs are just one aspect of *The Lexicon of Sustainability*, a massive, multi-platform project directed by Gayeton and his wife. Overall, the artistic practice is more about the dialogue than the dictionary. On the website (LexiconofSustainability.org), people are invited to curate pop-up shows in their communities in order to inspire conversation. In addition, Project Localize is an aspect that teaches teenagers how to map their local food systems and create their own information artworks. Beginning in May, the project organizers will also begin what they are calling the "Lexicon Food Year," during which one section of a guide on how to rebuild local food systems will be released every week on their website for free.

The image that opens the show is of a man named Running Squirrel, a Cherokee forager from Washington state whose definition of "sustainability" includes this guideline: "When foraging, always leave something behind for whoever comes next." It seems that it is this notion of community and generosity that Gayeton hopes to foster most through his works, by amplifying each subject's voice and, in turn, offering every viewer a voice with which to join the conversation.

The Lexicon of Sustainability runs through May 7. 510-809-0900 or BrowerCenter.org.

— *Sarah Burke*

ART GALLERIES

1947 Center Street Lobby Gallery. *Touching a New Intelligence*: exhibition of works in cut paper by Jessie Treacy. Through May 16. 1947 Center St., Berkeley. 510-981-7000.

900 20th St. *Arbitration*: Pop-up group exhibition featuring techniques, video, and 2D/3D art. Through Mar. 23. 900 20th St., Oakland.

A[illegible] Gallery. *Taking Flight*: Birds in-flight paintings by Karen Mason. Through Mar. 28. 1672 Shattuck Ave., Berkeley. 510-843-2527. [illegible].com.

Aggregate Space. *Broadcast Standards*: Solo video show by Doug Garth Williams. Through Mar. 22, 1-5 p.m. 801 West Grand Ave., Oakland. AggregateSpace.com.

Arte Verissimo Studio & Gallery. *Unobscured*: Solo exhibition of Lauren Jade Steiner's oil paintings. Through Mar. 31. 6632 Piedmont Ave., Oakland. 510-290-3677. ArteVerissimo.com.

Artworks Foundry & Gallery. *Important New WWII Works*: Featuring pieces by California artists Peter Voulkos, Nathan Oliveira, George Stillman, Emily Siegfried, and others. Through Apr. 19. 729 Heinz Ave., Berkeley. 510-418-0040. ArtWorksFoundry.com.

Berkeley Art Center. *Local Luminaries*: Biannual exhibition of Bay Area photography including work by Linda Connor, Roger Minick, Kim McKenna, J. John Priola, Lindy San Martin and Johnny Weiland. Artist reception on Saturday, Mar. 22 from 6-8 p.m. Mar. 15-May 11. Donations accepted. 1275 Walnut St., Berkeley. 510-644-6893. BerkeleyArtCenter.org.

Berkeley Central Arts Passage. *Express an Interest in Listening*: Group exhibition by Paper Rock, Brian Gonyea, Yvonne Whelan, Eric Larson and Linda [illegible]. Through Apr. 24. 2000 Center St., Berkeley.

Bold Line Gallery and Shop. *Stop Telling Women to Smile*: Public art project and exhibition featuring new work by artist Tatyana Fazlalizadeh. Through Apr. 10. 5677 Broadway, Oakland. 510-473-[illegible]. BoldLine[illegible].com.

[illegible] Gallery. [illegible]: Exhibition featuring the work of [illegible], Carolyn Jean [illegible] and [illegible]. Through Mar. 31. Free. 230 [illegible], Oakland. [illegible].com.

Chandra Cerrito Contemporary. *Remedy*: [illegible] exhibition of mechanical drawings by Jenna Houlding and Stephen Olsen. Through Mar. 27. March Walking Tour: Uptown Gallery District Tour led by Cerrito: exhibition of Chandra Cerrito Contemporary including drawing in Uptown galleries. Sat., Mar. 15, 2-4 p.m. Free. 480 23rd St., Oakland. 510-260-7494. ChandraCerrito.com.

City Limits Gallery. *Circuiting*: exhibition of new paintings by Justin Margitich. Through Mar. 15. 300 Jefferson St., Oakland. 951-262-6587. CityLimitsGallery.com.

Classic Cars West. [illegible]: Group [illegible] by Joshua Nissen King. Through Apr. 26. 411 26th St., Oakland. 415-606-1539. ClassicCarsWest.com.

The Compound Gallery & Studios. *Things that Happened and Things We Made Up*: Exhibition of work by Alison Towle, David Weiland, and Liam Golden. Through Mar. 23. 1167 65th St., Oakland. 510-601-1200. TheCompoundGallery.com.

Creative Growth Art Center. *Nonfiction*: Exhibition of photos, exhibition posters, and items marking milestones in the gallery's history. Through Apr. 16. 355 24th St., Oakland. 510-836-2340. CreativeGrowth.org.

David Brower Center. *The Lexicon of Sustainability*: Multi-platform project featuring the work of Douglas Gayeton that uses photography, film, ethnography and crowdsourcing techniques to uncover the [illegible] that characterize sustainability. Through May 7. Free. 2150 Allston Way, Berkeley. 510-809-0900. BrowerCenter.org.

Doug Adams Gallery. *Icons & Artifacts*: Exhibition of [illegible] works focusing on Christian art and ritual. Through May 23. 1798 Scenic Ave., Berkeley. 510-849-[illegible]. [illegible]/Doug_Adams_Gallery.php.

Expressions Gallery. *Homelessness*: Exhibition [illegible] different aspects of homelessness, with work by community artists as well as homeless artists. Through Apr. 18. *Gabrielle Duquette*: Exhibition of the artist's paintings. Through Apr. 18. 2035 [illegible]

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Creative Growth
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Farley's East
33 Grand Avenue

FM Gallery
483 25th Street

Krowswork
480 23rd Street

Manna Gallery
428 25th Street

Mercury 20
475 25th Street

Oakopolis / The Moon
447 25th Street

PHOTO
473 25th Street

Boscoe Ceramic Gallery
423 25th Street

Shadravan's Art Gallery
2438 Telegraph Avenue

SLATE contemporary
473 25th Street

Vessel Gallery
471 25th Street

The Wall Gallery
473 25th Street

Warehouse 416
416 26th Street

DOWNTOWN LAKE MERRITT GALLERIES

Backstock Gallery
3231 Grand Avenue

Betti Ono
1427 Broadway Avenue

Field Day And Friends
329 19th Street

Joyce Gordon Gallery
406 14th Street

Pro Arts
150 Frank H. Ogawa Plaza

Uptown Art Park
Telegraph at 19th Street

NORTH/WEST GALLERIES

Aggregate Space Gallery
801 W Grand Avenue
entrance on West

Interface Gallery
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Royal Nonesuch Gallery
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PICKS

Cyrus Tilton's "Georgia."

Periphery

"My work is to bring the peripheral into focus," says sculptor Cyrus Tilton in his artist statement. Indeed, Tilton's sculptures reside in the space between the conscious and the unconscious, an area rich with the potential for imaginative play. In "Nereid," two realistic renderings of elephant's tusks stand upright as though they are walking, with just the sculptural suggestion of a torso coming into view above them. With this piece, and many of Tilton's other works now on view at Vessel Gallery (471 25th St., Oakland) in the show *Periphery*, the surrealist coupling of imagery prompts the viewer to fill in the disjuncture with their own narrative. Tim Rice's nearly meditative paintings are also included in the show, complementing Tilton's works with their large-scale ethereal patterns. With his "Thread" series, Rice works in an intuitive process of palette-knifing curved shapes into thin oils to create a calligraphy-like scripture of abstract, organic penmanship. Together, the works bring clarity to the shapes and shadows that lurk in the corners of our visual and mental margins. — *Sarah Burke*

Through Apr. 22. 510-893-8800 or VesselGallery.com

Ashby Ave., Berkeley, 510-644-4930, [illegible]Gallery.org.

Rising a Soul [illegible] [illegible] Exhibit showcasing more than [illegible] young [illegible] between the ages of 16 and 26. Opening reception on Thursday, Mar. 13 from 5-8 p.m. Mar. 13-Apr. [illegible] [illegible] Grand Ave., Oakland, 510-[illegible].

Flight Deck Theater and Art Gallery [illegible] by Paul [illegible] and Scott Schroeer. Opening reception on Saturday, Mar. 15 from 6-9 p.m. Through Apr. 27. 1001 Cabot Pl., Oakland, 510-[illegible]. TheFlightDeck.com.

Fourth Street Fine Art *Forces of Nature*. Exhibition of paintings and multimedia prints by Maggie Hurley and Joanna [illegible]. Opening reception on Saturday, Mar. 15 from 5-8 p.m. Through Apr. 30. 2900 Fourth St., Berkeley, 510-647-8130, FourthStreetFineArt.com.

Frank Bette Center *A Thing of Beauty*. Exhibition of textile art by Helen Calhoun and Susan Lee Hauser. Opening reception on Friday, Mar. 14 from 7-9 p.m. Through Mar. 29. [illegible] 1601 Park St., Alameda, 510-523-6957. FrankBetteCenter.org.

Gary Francis Fine Art Gallery *The Figure: A Bay Area Legacy Group* exhibition of work by sixteen Bay Area artists. Through Apr. 27. 1415e Park Street, Alameda, 510-[illegible], www.GaryFrancisFineArt.com.

Holy Loft Gallery [illegible] First juried exhibit consisting of images that represent home in a variety of interpretations. Through Mar. 16. 2489 Ford St., Oakland, 510-[illegible], [illegible] Gallery.Blogspot.com.

Hot Eye Fine Art Gallery and Espresso Bar *The Intimate Etchings of Zeal Blue*. Exhibit of the artist's etchings. Through Mar. 29. 1728 Franklin Street, Oakland. [illegible]gallery.com.

Interface Gallery *[illegible]* Large scale installation by art and [illegible] constructed using 3D printing. Through Mar. 29. 486 49th St., Oakland, InterfaceArtGallery.com.

Islamic Cultural Center of Northern California *Calligraphies in Conversation*. Exhibit featuring Islamic and Far Eastern calligraphy art. Opening reception on Saturday, Mar. 15 from 5:30-7:30 p.m. Mar. 15-May 3. 1433 Madison St., Oakland, 510-[illegible], ICCNC.org.

Johansson Projects *[illegible]* Exhibition of Margo Wolowiec's handwoven artwork. Through Mar. 15. 2300 Telegraph Ave., Oakland, 510-444-9140, JohanssonProjects.net.

Joyce Gordon Gallery *[illegible]* A group exhibition of seven women artists [illegible] of [illegible] students [illegible]. Through Apr. 26. 406 14th St., Oakland, 510-465-8928, JoyceGordonGallery.com.

Julie's Coffee & Tea Garden *[illegible] Everywhere*. Featuring art by [illegible] on Friday, Mar. 14 from 7-9 p.m. Mar. 14-May 8. 1223 Park St., Alameda, 510-865-2385. [illegible].com.

Kala Art Institute Gallery *Approaching Zero*. Group exhibition featuring [illegible] by Miguel A. Aragón, [illegible], Zaina Hashimi, Walter Jule, [illegible], and Katsunori Hamanishi. Through Apr. 5. 2990 San Pablo Ave., Berkeley, 510-841-7000, Kala.org.

Krowswork *The Way Through* Solo exhibition of work by Rachel [illegible]. Through Apr. 12. 480 23rd St., Oakland, 510-229-7055, Krowswork.com.

HK Kai *Double Vision*. Exhibition of paintings and photography by Bay Area [illegible] W. Grant. Through Apr. 1. **Oakland Walking Tour** Free guided walking tour of one of Oakland Art Murmur's gallery districts. Third Saturday of every month, 2-4 p.m. Free. [illegible] 2nd St., Oakland.

[illegible] Gallery *[illegible] and Oakland*. An exhibition of [illegible] photography by [illegible] and Laura [illegible]. Through Mar. 16. [illegible] 23rd St., Oakland, 510-[illegible], [illegible]Gallery.com.

Martina D. Gallery *Weaving* [illegible] Exhibition featuring work by [illegible] [illegible]. Through Apr. 27. 1210 [illegible] St., Oakland, 510-[illegible], [illegible].org.

Mary Warner [illegible] Exhibit featuring the work of local artists. Mar. 15-Apr. 12. Free. [illegible] 15th St., Oakland, 510-[illegible]. MaryWarner.com.

Opening 38 Gallery *A Oakland* [illegible] Exhibition of work by photographer and assemblage artist Peter Honig. Through Apr. 6. **Jerome Sabbe** Exhibition of new paintings. Through Apr. 6. 675 15th St., Oakland, 510-434-7785, [illegible].com.

NIAD Art Center *At A Later Date*. [illegible] Work Of Jeffrey Garland [illegible] of small mixed-media pieces by the artist. Through Apr. 18. *Hand in Hand* Exhibition of work by emerging artists from NIAD Art Center and from United National Palace of Youth City. Through Apr. 18. [illegible] Exhibition of a [illegible] that will be available at the [illegible] upcoming [illegible]. Through Apr. 18. 551 23rd St., Richmond, 510-620-0290, NIADArt.org.

Pacific Pinball Museum [illegible] Exhibit [illegible] Party With [illegible] Mar. 16, 7 p.m. $7.50-$15. 1510 Webster St., Alameda, 510-769-1349, PacificPinball.org.

Pegasus Book Park Parks *Life in the Sketch* drawings by [illegible]. Through June 8. Free. 2349 Shattuck Ave., Berkeley, 510-[illegible], PegasusBookstore.com.

[illegible] Gallery [illegible] Exhibit of work by nine Bay Area artists exploring their relationship with nature. Opening reception on Friday, Mar. 14 from 6-9 p.m. Mar. 14-Apr. 11. 1517 Park St., Alameda, [illegible]Gallery.com.

Pro Arts Gallery *[illegible]* Group Exhibition examining how art [illegible] and we see the artist around us. Through Apr. 4. 150 Frank H. Ogawa Plaza, Oakland, 510-763-4361, ProArtsGallery.org.

Random Parts *Breaking Mask*. New work by interdisciplinary artist [illegible] with collaborative videos by [illegible]. Through Apr. 6. Free. 2201 13th Ave., Oakland, RandomParts.org.

Rotunda Studios & Gallery *Inside Out* [illegible] from San Quentin's Death Row. Featuring nearly 100 works by a group of prisoners currently serving sentences on death row at San Quentin State Prison. Through Apr. 6. 2315 Lincoln Ave., Alameda, 510-[illegible], [illegible]Alameda.org.

Skylands Cultural Works *A Real Display of Works: Alameda High School and [illegible] High* Students from Alameda High School present their artwork. Opening reception on Friday, Mar. 14 from 6-9 p.m. Mar. 14-29. 2315 Blanding Ave., Alameda, 510-[illegible], [illegible].org.

Royal NoneSuch Gallery *Working On It—Part Two*. Featuring the work of [illegible] and Ramsey [illegible]. Through Apr. 13. 4231 Telegraph Ave., Oakland, 415-[illegible], [illegible]Gallery.com.

San Pablo Art Gallery *The Art of Living*. [illegible] Paintings and photographs by [illegible]. Through Mar. 16. 13831 San Pablo Ave., San Pablo, 510-[illegible], [illegible].

SLATE contemporary *SLATE Spring Collection*. Exhibition curated around [illegible] featuring work by [illegible], Peggy Gyulai, [illegible], Mayo Street, and Debra Stainfeld. Opening reception on Thursday, Mar. 20 from 6-8 p.m. Mar. 15-Apr. 26. 473 25th St., Oakland, 510-[illegible], [illegible]Design.com.

Transmission Gallery [illegible] exhibition of works by [illegible]. Through Mar. 16. 770 West Grand Ave., Oakland, 510-[illegible], TheTransmissionGallery.com.

Trapeze [illegible] exhibition of [illegible] by Bay Area [illegible]. Through Mar. 15. 490 Grand Ave., Oakland, 510-[illegible], Trapeze.com.

Vessel Gallery *Periphery*. Exhibition of new work by sculptor Cyrus Tilton, and the paintings by Tim Rice. Through Apr. 22. 471 25th St., Oakland.

Warehouse 416 *In Search of Harlem*, Black Women Artists 2014 & multimedia art exhibition featuring the work of twelve Bay Area black female artists. Through Mar. 22. 416 26th St., Oakland, 510-[illegible], Warehouse416.com.

Worth Ryder Gallery *The Spectator Effect*. Exhibition featuring the work of student artists [illegible], and [illegible]. Through Mar. 15. *A Set of My Alphabet*. Featuring the [illegible] work of [illegible] and [illegible]. Through Mar. 15. 116 Kroeber Hall, UC Berkeley, 510-[illegible].

THEATER & DANCE

COMEDY

Barbary Coast Comedy An evening of [illegible] stand-up comedy: Oakland, [illegible] and up-and-coming comedians. Thursdays, 7-8:30 p.m. $5. The Legionnaire Saloon, 2272 Telegraph Ave., Oakland. 510-891-8660. LegionnaireSaloon.com.

Big Kyle Comedy Show Featuring an all-[illegible] line-up. Fri., Mar. 14, 8:30 p.m. free. The Legionnaire Saloon, 2272 Telegraph Ave., Oakland. 510-891-8660. LegionnaireSaloon.com.

Chucklehead Comedy Night A weekly comedy show hosted by [illegible] and [illegible]. Fridays, 8 p.m. $10. [illegible] Cafe, 3800 Martin Luther King Jr. Way, Oakland. 510-450-0900.

Comedy Album Showcase Featuring the best up-and-coming Bay Area stand-up comedians. First and third Sunday of every month. 8:30 p.m. free. Ivy Room, 860 San Pablo Ave., Albany. 510-526-5888, ivyroom.com.

Jerkfest Improv City Show Featuring improv sketches, and "guerilla" improv. Fri., Mar. 14, 8-10 p.m.; Sat., Mar. 15, 8-10 p.m., $3. UC Berkeley Campus and [illegible] Building, UC Berkeley, Berkeley.

Laypeer Comedy [illegible] Spiegelman about Bay Area comedians. Tuesdays, 8:30-10 p.m. free. The Layover, 1517 Franklin St., Oakland. 510-834-1517. OaklandLayover.com.

Marsh Jam Show exploring Bay Area comedians and musicians. Fridays, 8 p.m. $15. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

A Night of Folk and Comedy with Wendi and Meaghan Uke with the Folk Steve Rocky Has It Wed. Mar. 18 & 11 p.m., Thu., Mar. 20, 8 & 10 p.m. $35. Yoshi's Oakland, 510 Embarcadero West, Oakland. 510-238-9200. Yoshis.com.

Stebbing Comedy Open-mic comedy night hosted by [illegible]. Thursdays, 8:30 p.m. free. Stork Club, 2330 Telegraph Ave., Oakland. 510-444-6174, StorkClubOakland.com.

W. Kamau Bell Stand-up performance by the socio-political comic. Wed., Mar. 19, 8 p.m.; Thu., Mar. 20, 8 p.m. $20-$25. The New Parish, 579 18th St., Oakland. 510-444-7474. TheNewParish.com.

DANCE-PERFORMANCE

Ah-Lan Dance Studio [illegible] Celebration of the studio's [illegible] with dance outfits and a Lion Dance. Sun., Mar. 16, 3-6 p.m., free. Ah-Lan Center, 10512 San Pablo Ave., El Cerrito. 510-529-4079, AhLanDance.com.

Samasdi Dance Alchemy: World Dance Creations Performances by Balkan Dance Cafe, [illegible], Judith Justis (Afro-Cuban dance), Gore Valley Dance, Dos and Shakes (Tribal Bellydance), Community [illegible] Circle with [illegible] Karen and [illegible] and salsa), [illegible] (Samba), [illegible] (Egyptian belly dance), [illegible] and more. Sun., Mar. 16, 5 p.m. $5. Ashkenaz, 1317 San Pablo Ave., Berkeley. 510-525-5054. Ashkenaz.com.

"XXtremes" Smuin Ballet Spring Program performed by Smuin Ballet. Fri., Mar. 14, 8 p.m.; Sat., Mar. 15, 2 p.m., $54-$70. Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek. 925-943-7469. LesherArts [illegible].

LIVE VARIETY

Circadia: The Primordial Circus Performance by the [illegible] troupe. Saturdays, 6 & 8 p.m.; Sundays, 7 & 8 p.m. Continues through Mar. 30. $20-$50. Kinetic Arts Center, 785 7th St., Oakland. 510-444-4800. KineticArtsCenter.com.

THEATER & PERFORMING ARTS

Accidental Death of an Anarchist Christopher Bayes directs this comedy based on Dario Fo's [illegible] about a suspect dying in custody, and the resulting police inquiry. Through Apr. 20. Roda Theatre, 2025 Addison St., Berkeley. 510-647-2949, BerkeleyRep.org.

After the Revolution [illegible] immigrant in San Francisco's [illegible] after [illegible] to find the neighborhood populated with African-Americans, Buford Jews, white migrants from Oklahoma, and returning Japanese-American internees. Fri., Mar. 14, 8 p.m.; Sat., Mar. 15, 8 p.m.; Sun., Mar. 16, 2 p.m. $18 general admission, $10 for students, seniors, and staff. Zellerbach Playhouse, 2430 Shattuck Ave., Berkeley. CalPerfs.Berkeley.edu.

Bread and Circuses [illegible] of nine plays exploring the theme of [illegible] and entertainment. Curated by Shaw Yockey. [illegible] by Gentlemen's [illegible]. Through Apr. 6, 1 p.m. Thursdays-Saturdays, 8 p.m. Continues through Apr. 6, $20-$28. Lake's Subterranean Theatre, 1834 Euclid Ave., Berkeley. 510-464-4468.

Central Continues Geoff Hoyle's solo show. Thursdays, 8 p.m.; Saturdays, 5 p.m. Continues through Apr. 26. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

Group Berkeley Three solo performances by Debbie Jhoone, Mary Ryder and *Alyssa* Wonderland. Sun., Mar. 16, 3:30-5:30 p.m. $5 suggested donation. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

The House that Will Not Stand World premiere of a new play commissioned from an [illegible] about a single day for seven women in New Orleans. Through Mar. 23. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. $10-$47. 2949, BerkeleyRep.org.

The Lion and the Fox Central Works presents a prequel to Machiavelli's *The Prince*. Saturdays, 5 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Mar. 30. $15-$30. Berkeley City Club, 2315 Durant Ave., Berkeley. BerkeleyCityClub.com.

Macbeth Production of Shakespeare's tragedy by [illegible]. Fri., Mar. 14, 5 p.m.; Sat., Mar. 15, 5 p.m.; Sun., Mar. 16, 5 p.m. $8-$12. Choral Rehearsal Hall, 20 Cesar Chavez Student Center (UC Berkeley), Berkeley. 510-642-1347.

Mosquitos on My Mind Play by Julienne Fisher about a Marc in Memphis. Sun., Mar. 16, 7:30 p.m. $10-$15. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291, TheMarsh.org.

The Music Man Berkeley Playhouse [illegible] presents the classic musical about a con man who scams the people of a Midwestern town with the promise of a boy's band, featuring [illegible]. Thursdays, 7 p.m.; Saturdays, 1 & 5 p.m.; Sundays, 12 & 5 p.m. Continues through Mar. 23. $17-$60. Julia Morgan Theater for the Arts, 2640 College Ave., Berkeley. 510-845-8542, JuliaMorgan.org.

Other People's Money Jerry Sterner's comedy about corporate raiders on the loose. Directed by John [illegible]. Featured by [illegible] Repertory Theatre. Fridays, Saturdays, 7:30 p.m.; Sundays, 6 p.m.; Thursdays, 1 p.m. Continues through Apr. 12. $25. Kehilla Community Synagogue, 1300 Grand Ave., Piedmont. 510-547-2424. KehillaSynagogue.org.

PlayGround Shows Staged readings of thematically-connected short works by the Bay Area's best new playwrights. Mon., Mar. 17, 8 p.m. $25-$20. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

The Power of My Natural Born Nappy Hair One-woman play written and performed by [illegible]. Sat., Mar. 15, 3 p.m. $20. [illegible] St. Paul's African Methodist Episcopal Church, 2024 Ashby Avenue, Berkeley. [illegible].

Romeo, Are Ripe Original play written by [illegible] its students and instructors, exploring young love, the abuse of isolated power. [illegible] as a fairy tale [illegible] gone bad. Thu., Mar. 13, 7 p.m.; Fri., Mar. 14, 7 p.m.; Sat., Mar. 15, 4 & 7 p.m. $5-$10. Envision Academy, 1515 Webster St., Oakland. 510-596-8901. EnvisionAcademy.org.

Marsh the Anarchist Marsh Youth Theater musical adaptation of Brenda Lin's book about a young girl in an ancient mythical China who sets out on an odyssey to support her family's fortune, with help from a friendly dragon. Saturdays, 2 & 7 p.m.; Sundays, 11 a.m. Continues through Mar. 16. $10-$20. Berkeley Central Arts, Berkeley. 2051 Dwight St., Berkeley.

PICKS

Smuin Ballet

In celebration of its twentieth-anniversary season, San Francisco's Smuin Ballet will come to the Lesher Center for the Arts (1601 Civic Dr., Walnut Creek) this weekend to perform *XXtremes*, a program of dances that nod to its heritage and hint at what's to come. In homage to its late founder, the company performs Michael Smuin's "Carmina Burana," an emotional piece set to Carl Orff's dramatic 1937 cantata of the same name. In recent years the company has developed an exceptional contemporary sensibility, and its creative compass points in that direction. To that end, the dancers are sure to perform Jiri Kylián's mournful "Return to a Strange Land" with athleticism, intelligence, and grace. Bay Area choreographer Amy Seiwert, who was mentored by Smuin, bridges the company's past and future with "Dear Miss Cline," a buoyant ballet infused with resonant charm and a distinctly modern edge. — *Claudia Bauer*

Jiri Kylián's "Return to a Strange Land."

Keith Sutter

Friday and Saturday, Mar 14-15. Fri. 8 p.m., Sat. 2 p.m., $54-$70. 925-943-7469 or SmuinBallet.org

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THEATER REVIEW

FADE TO BLACK

What *Day of Absence* at Black Repertory Group says about the state of black theater.

By Anna Pulley

This past Friday, March 7, marked the 49th anniversary of Bloody Sunday, the first of a series of marches in Alabama in 1965 that many say marked the emotional peak of the Civil Rights movement. Protesting the death of Jimmie Lee Jackson and advocating for black voting rights, around six hundred marchers set across the Edmund Pettus Bridge out of Selma, where they were then beaten and tear-gassed by state police. The horrors of Bloody Sunday, particularly the iconic photograph of Amelia Boynton left for dead in the arms of another protester, lit the fire that culminated in the passage of the Voting Rights Act later that year.

It was also in 1965 that Douglas Turner Ward's controversial satire *Day of Absence* premiered in Manhattan. The year before, the Black Repertory Group was founded. All of this was swirling through my mind as I sat in a dark, nearly empty theater on Bloody Sunday's anniversary watching Black Repertory Group's revival of Ward's one-act play.

Day of Absence is set in a timeless, no-name Southern town and is often billed as a "reverse minstrel show," with an African American cast donning whiteface and impersonating all the town's white folk, from the bumpkins to the Mayor. It starts with two storefront yokels, Luke and Clem, who painstakingly drawl their way through an otherwise uneventful, hot morning, when it dawns on them that "summ'ns outta kilter" — namely, that the town's black population, or "nee-gras," as they are called, have mysteriously vanished. Panic swiftly sets in as the whites realize no one is left to wash their cars, clean their toilets, cook their food, or take care of their children, and that they haven't the slightest clue how to be functioning adults without the help of their "darkies."

Show Details
Day of Absence runs through March 22 at Black Repertory Group Theater (3201 Adeline St., Berkeley). $10-$25. BlackRepertoryGroup.com

The popularity (and controversy) of *Day of Absence* helped pave the way for Ward to win the 1966 Drama Desk Award for writing, and to cofound the revolutionary Negro Ensemble Company. Its themes have been reproduced in many other plays, parodies, and satires involving other marginalized groups, including Mexicans, women, and gays. And while satire involving racial tensions seems to (depressingly) never go out of style, much of Ward's humor felt flat and unimpassioned in 2014. Director Sean Vaughn Scott attempted to amp up the slapstick and meaning factors of the play, which garnered a few chuckles (I especially liked it when, during the Mayor's awkward and unpassioned televised speech to get the town's blacks to come back, he says, "Just give us a sign!" and the female aide behind him took his words literally and spelled it out with sign language), but most of the genuine hilarity seemed to come from the unscripted and unplanned moments of the evening, which arose, in part, due to technical mishaps.

Smack dab in the center of the stage was a giant projector screen, which displayed a rotating mélange of jargon — "composite, scanning, DVI" — on loop, as if waiting to be connected to a computer. About fifteen minutes in, someone finally turned it off and the screen remained black for the duration. I'm not sure if they actually intended to use the screen. There were also some lighting malfunctions, which left the actors to deliver their lines in the dark for several beats. One such moment, however, gave rise to the funniest line of the production, when the exasperated Mayor shouted, "Great! First we lose our negroes and now we lose our lights." It was bits like this that made the show endearing, despite its technical failings and its more naturally slow pace.

The spirited and capable cast did what they could to bring Ward's simple satire to life, but part of the problem was that there weren't enough butts in seats. Including myself and my plus-one, there were roughly ten people in the whole theater, which was made even more jarring by the auditorium's cavernous size. The perks of such an intimate experience were that audience members actually talked to each other, a rarity in most theater settings, and our host, wearing a red velour track suit and a winning smile, broke out the good wine glasses and poured us as much sparkling wine as we wanted. It was definitely one of the most unorthodox theater experiences I've had, and one that brought up many uncomfortable questions about the state of black theater today, which is disappearing more and more — coincidentally, much like the black population in Ward's play.

> IT WAS DEFINITELY ONE OF THE MOST UNORTHODOX THEATER EXPERIENCES I'VE HAD, AND ONE THAT BROUGHT UP MANY UNCOMFORTABLE QUESTIONS ABOUT THE STATE OF BLACK THEATER TODAY.

Danny Glover, Whoopi Goldberg, LaToya London, and Kelvin Smith are among those who've performed at the Black Rep in the past, so seeing its great halls so empty on a Friday night made me sad.

"If you liked the show, tell somebody," the cast told us at the show's end. "And if you didn't like the show, tell somebody anyway!" I'm telling you to go not because *Absence* is the greatest play you'll ever see, but because its existence is important. Or as Sade Lythcott, CEO of the National Black Theatre, told The Root, "[Black theaters] become the life force of how we're seen in the world. It balances out that energy and information you get from the media that still polarizes and marginalizes what it is to be black in this country. If we don't have the alternative then we might as well die." ●

Editor@EastBayExpress.com

LECTURES&LIT

LECTURES

Agriculture and Oakland Change [illegible] Rosenzweig, Ann [illegible] and Courtney White. [illegible] by Anna Lappé. Mon., Mar. 17 6:30 p.m. [illegible] Auditorium, UC Berkeley, Berkeley. 510-642-[illegible].

Bay Area Shepherds [illegible] Stacey Anderson discusses the history of [illegible] Oakland ... targeting women. Thu., Mar. 13, 7 p.m. free. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

[illegible] Special presentation [illegible] from [illegible] WWII Berkeley. [illegible] Sat., Mar. 15 7 p.m. USS Hornet Museum, 707 W. Hornet Ave., Alameda. 510-521-8448, USS-Hornet.org.

Local Food, Local [illegible]: Exploring the Bay Area Food System [illegible] of [illegible] businesses in the Bay Area explore gaps and opportunities in the food system. Wed., Mar. 19, 6-8 p.m. $6-$10. [illegible] Center, 2150 [illegible] Way, Berkeley. 510-[illegible]. [illegible].org.

Preserving the Bay Area Lesbian Legacies: Will History Remember Us? Discussion [illegible] the preservation of Bay Area lesbian and queer women's [illegible]. Sun., Mar 16, 6-8 p.m. $10-$20. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

[illegible] [illegible] discusses [illegible] the birds and the [illegible] of [illegible] in the East Bay. Wed., Mar. 19, 7-8 p.m. free. Oakland Public Library [illegible] Branch, [illegible] Ave., [illegible]. 510-[illegible], OaklandLibrary.org.

LITERARY EVENTS

Andy Couturier Reads from his memoir, *[illegible] of the Gods, Into the Spiritual Heart of Yoga*. Sun., Mar. 16, 6 p.m., free. [illegible] Books of Berkeley, 2000 University Ave., Berkeley, 510-548-2150, [illegible].com.

Ariel [illegible] Reads from her new novel, *The End of Eve*. Thu., Mar. 13, 7 p.m. [illegible] A Bookstore, 5433 College Ave., Berkeley, 510-653-9965, [illegible].com.

Barbara [illegible] The Berkeley [illegible] discusses her book, [illegible]. Sat., Mar. 15, 2-4 p.m. Oakland Public Library Main Branch, 125 14th St., Oakland. 510-238-3134, OaklandLibrary.org.

California Writers Club [illegible] discusses the value of [illegible] and support. Sun., Mar. 16, 2-4:30 p.m. Oakland Public Library Main Branch, 125 14th St., Oakland. 510-238-3134, OaklandLibrary.org.

Oakland Power [illegible] from her book, *[illegible]*. Sun., Mar. 16, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlace.IndieBound.com.

Dave Barry Discusses his new book *You Can Date Boys When You're Forty: Dave Barry on Parenting and Other Topics He Knows Very Little About*. Thu., Mar. 13, 7:30 p.m. [illegible] Presbyterian Church, 1711 Trousdale Dr., [illegible]. [illegible].org.

Edith Maxwell Reads from her book, *A Tine to Live, a Tine to Die*. Fri., Mar. 14, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlace.IndieBound.com. Mon., Mar. 17 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777, [illegible]/Berkeley.

Endangered Threads: An Expert View [illegible], a Maya weaving expert, will share a film and the [illegible] indigenous art forms of the women [illegible] in Guatemala and [illegible]. Sat., Mar. 15, 12-1 p.m. Oakland Public Library César Chávez Branch, 3301 E. 12th St., [illegible]. 510-535-5620, OaklandLibrary.org.

Gene Luen Yang The graphic book creator signs his graphic novels. Wed., Mar. 19, 6-7 p.m. The [illegible] Comic [illegible], 3099 Claremont Ave., Berkeley. 510-652-9662, [illegible].com.

George Packer [illegible] *The Unwinding: An Inner History of the New America*. Wed., Mar. 19, 4-5:30 p.m. Sibley Hall, UC Berkeley, Berkeley.

[illegible] of Dale Jameson The [illegible] read from their works. Fri., Mar. 14, 7-9 p.m. free. Nabolom? Café, 1814 [illegible] St., Berkeley. 510-[illegible].

[illegible] Short plays and [illegible] involving [illegible] of prophecy, full circle, sacrifice, and [illegible] warnings. Sat., Mar. 15, 8-11 p.m. [illegible]'s Red Room, 317 24th St., [illegible].

[illegible] Visit with M. [illegible] [illegible] discusses how she works with her [illegible] to create [illegible]. Wed., Mar. 19, 3:30 p.m. Berkeley Public Library [illegible] Branch, 1170 The Alameda, Berkeley. 510-981-6800.

Jory [illegible] The author reads from his works, plus live performance by [illegible]

[illegible] Berrow. Sat., Mar. 15, 2 p.m., free. Down Home Music, 10341 San Pablo Ave., El Cerrito. 510-525-2129, DownHomeMusic.com.

[illegible] Reads from *The Small Heart of Things: Being at Home in a Beckoning World*. Fri., Mar. 14, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777, [illegible]/Berkeley.

[illegible] Lynch Reads from her book, *[illegible] Daughter: Memoirs of an Unlikely Police Officer*. Wed., Mar. 19, 7 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlace.IndieBound.com.

[illegible] Reads from *Soul [illegible]*. Wed., Mar. 19, 6 p.m. Barnes & Noble, 5604 El Cerrito Plaza, El Cerrito. 510-524-0667, BarnesAndNoble.com.

Mpho Tutu The Reverend discusses her and Archbishop Desmond Tutu's book, *The Book of Forgiving*. Wed., Mar. 19, 7:30 p.m. $8-$15. First Congregational Church of Berkeley, 2345 Channing Way, Berkeley.

Peter Dale Scott The scholar reads from *American War Machine: Deep Politics, the CIA, Global Drug Connection, and the Road to Afghanistan*. Wed., Mar. 19, 7:30 p.m. $12-$15. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227, HillsideClub.org.

Rachel Adams Reads from *Raising Henry: A Memoir of Motherhood, Disability, and Discovery*. Tue., Mar. 18, 5:30-7 p.m. Wheeler Hall, UC Berkeley, Berkeley.

[illegible] and [illegible] The writers read from their works. Fri., Mar. 14, 7:30 p.m. $7. BAMPFA, 2626 Bancroft Way, Berkeley. 510-642-0808, BAMPFA.Berkeley.edu.

[illegible] Reads from her media book, *[illegible]*. Sun., Mar. 16, 4 p.m. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210, GreatGoodPlace.IndieBound.com.

[illegible] Reads from his book, *[illegible]: [illegible] in the United States*. Wed., Mar. 19, 4-5:30 p.m. Institute for the Study of Societal Issues, 2538 Channing Way, Berkeley. 510-642-0813, ISSI.Berkeley.edu. Wed., Mar. 19, 6:30 p.m., free. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

Toni S. [illegible] Discusses her book, *Be A Parent Champion: A Guide to Becoming a Partner with Your Child's School*. Sat., Mar. 15, noon. Barnes & Noble, 5604 Bay St., Emeryville. 510-547-0905, BarnesAndNoble.com.

Words of Resistance Open mic poetry reading. Fri., Mar. 14, 7 p.m. East Bay Paper Session Collective, 2129 Telegraph Ave., Oakland. 510-[illegible], [illegible].com.

PICKS

Walter Kirn

Serendipity works in mysterious ways. In 1998, Walter Kirn, then a struggling writer, decided, on a lark, to drive a dog from Montana to New York. He thus struck up what would become a fifteen-year friendship with the dog's owner: the eccentric, wealthy, generous Clark Rockefeller. That wasn't the lucky part, though. "Rockefeller" was in fact Christian Karl Gerhartsreiter: a con man and murderer who was eventually caught by the FBI and who is now serving a life sentence in prison. What's lucky is that the person who witnessed Gerhartsreiter's downfall was a writer as perceptive, as honest, and as plainly talented as Kirn — who emerged from the ordeal mostly unscathed and is now known for acclaimed novels including *Up in the Air* and *Thumbsucker*. Kirn's new book, *Blood Will Out*, melds the pacing of a true-crime thriller (which it is) and the unflinching self-examination of a really, really good memoir (which it also is). Hear him read from it at Morrison Library (UC Berkeley campus) as part of the library's "Story Hour" series. — *Ellen Cushing*

Thursday, Mar. 13, 5 p.m., free. StoryHour.Berkeley.edu

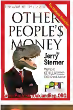
Walter Kirn

Michael Sheehan

Tax Help

Death and taxes may be the only two definites in this life, but for the moment, at least, the latter is a little more than the former. Make that the year you don't pull an all-nighter on April 14 and get thee to one of many free local tax prep workshops, at which trained professionals will be on hand to offer guidance, information, moral support, and patience as you file your state and federal returns, even if you don't know your W2 from your W4. At various branches of the Oakland and Berkeley public libraries, including the Oakland Public Library César Chávez Branch (3301 E. 12th St., Oakland), where there will be Spanish-language workshops. — *E.C.*

Through Apr. 15, free. Check OaklandLibrary.org, BerkeleyPublicLibrary.org, or EastBayExpress.com for dates and locations.



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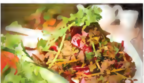

The "toothpick lamb" features miniature skewers of cumin-spiced meat.

Chris Duffey

WHAT NUMBS THE TONGUE WILL WARM THE HEART

Chengdu Style Restaurant brings the tongue-numbing pleasures of Sichuan peppercorn to the UC Berkeley crowd

By Luke Tsai

A picture might be worth a thousand words, but sometimes it only tells part of the story. The logo of Chengdu Style Restaurant, a new Sichuan spot located near the UC Berkeley campus, is a jaunty little cartoon chili pepper — arms outstretched, ready to leap into your mouth and set it aflame. Yes, Sichuan (aka "Szechuan") dishes have a reputation for extreme spiciness.

But, really, the ingredient that defines Sichuan cooking isn't the chili pepper but the Sichuan peppercorn, which isn't a pepper at all but rather a purplish red dried seed husk from a kind of small citrus tree. Bite into one of these little pods and your tongue will go numb, leaving behind a warm sensation and a subtle citrus flavor. Sichuan chefs combine these *huajiao* with the fiery heat of dried red chilis to create an effect that the Chinese call *ma la*, numbingly spicy. Yet some of the best dishes aren't spicy at all, or are only slightly so.

All of which to say: If you pass up Chengdu Style because you think you can't stand the heat, you'll miss out on the unique sensory pleasures that have made the Sichuan style of cooking one of the most popular regional Chinese cuisines. The modest Berkeley restaurant is a family business, owned and operated by the Hus, who hail from Chengdu, the capital of the Sichuan province. April Hu, a Cal undergrad, manages the place along with her brother Bo. Their father, Jun Hu, is the head chef. So, for those who care about such benchmarks of authenticity, rest assured that Chengdu Style is a Sichuan restaurant run by genuine Sichuan people.

For a good introduction to classic Sichuan flavors, start with one of the cold appetizers — for example, a plate of thinly sliced beef shank and tendon (listed as "beef and ox shanks" on the menu) that comes drenched in a Sichuan pepper-infused chili oil that was more pleasantly tongue-prickling than searingly hot, in part because of the peppercorns' numbing effect. Bits of finely diced Chinese celery added a crunchy, refreshing counterpoint.

Most of the dishes at Chengdu Style are simple and rustic in their presentation — which isn't to say they aren't labor-intensive. One of the restaurant's signature dishes is something called "toothpick lamb," wherein each slice of cumin-spiced lamb is threaded onto an individual toothpick before getting tossed in the wok with fresh cilantro stems and a mess of dried red chilis. The idea, chef Hu said, is to keep the raw meat from sticking together in the wok so each piece cooks more quickly and evenly, yielding a more tender product. Truth be told, I wished the lamb was more tender, but, toothpicks notwithstanding, this was a decent version of the kind of cumin lamb dish you'll find at many Northern Chinese restaurants. The toothpicks made this a convenient finger food, but the meat is salty enough that you'll want to eat it with lots of white rice.

Chengdu Style Restaurant

2600 Bancroft Way, Berkeley
510-845-5807
Hours: 11 a.m.-9:30 p.m. daily
Reservations accepted
Cash, all major credit cards

Sample Menu

Beef and Ox Shanks in Hot Chili Oil	$7.95
Flour Steamed Pork	$11.95
Floured Sliced Pig's Trotters	$12.95
Toothpick Lamb	$15.95
Arden Lettuce	$8.95

More memorable was a dish listed on the menu as "floured sliced pig's trotter." The trotters had been braised in soy sauce and various spices until tender, then sliced into hunks and stir-fried with bell peppers, onions, and green chilies. The pleasures of the dish were, in part, textural. Each piece was chewy and unctuous down to the bone. But the best part was the occasional whole Sichuan peppercorn — a green varietal (brought in from Sichuan, the chef said) that was at least twice as potent as the more common red kind. Each time I bit into one, my tongue turned numb almost instantly, as if jolted with electricity. The warm, tingling sensation and citrusy aftertaste blended deliciously with the meat.

The restaurant is located on the second floor of a YWCA building, in the former Le Petit Cheval space. The dining room isn't much fancier than a cafeteria. Some colorful Chinese opera masks mounted on the wall were the only decor. But it's a pleasantly bustling place, and the cozy, tree-shaded front patio is the perfect spot for your next study-group meeting. The crowd skews heavily toward Chinese international students, especially during the weekday lunch rush, when the restaurant offers steam table service in addition to its regular menu — $6 or $7 for two or three items and a heaping mound of white rice.

As with many Chinese restaurants that don't particularly cater to Westerners, the menu can be intimidating in its broad-ranginess, with several categories of items that might be bewildering to some diners: assorted meats "boiled in hot sauce" (a very saucy preparation), an array of "griddle-cooked" dishes (more commonly referred to as "dry pot" — like hot pot, but served sizzling, without the soup), and a whole section simply labeled "spicy." If you don't order carefully, it's easy to end up with an unbalanced meal. Make sure you order at least one of the simple vegetable dishes. I appreciated the natural sweetness of the tender-crisp sauteed Arden lettuce (A-choy).

Much of the menu is rather clumsily translated, so it's helpful to bring along someone who can read Chinese. But even ordering half-blindly we stumbled onto several pleasant surprises. "Tofu pudding," for instance, is something I've always known as a dessert, but the sliced fish with tofu pudding was a spicy-savory version that featured tender fish and delicate tofu served in a pool of frighteningly red, but only mildly spicy *ma-la* chili sauce — another dish that was utterly addictive when eaten with white rice.

And the "flour steamed pork" turned out to be *fenzheng rou*, one of the home-style comfort dishes of my youth: pork coated in a seasoned rice powder and steamed, along with chunks of sweet potato, until the meat was tender and the vegetables impossibly soft. Chengdu Style's version used thick slices of fatty pork belly, resulting in a dish that was decadent as well as rustic, and utterly familiar — not much heat, just a shadow of star anise hanging, ghostlike, over each bite. ●

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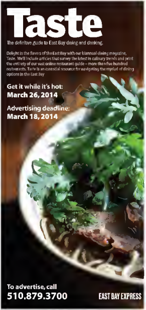

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WHAT THE FORK

SOCIAL CHANGE VIA ICED TEA

Plus: Local 123 joins the third-wave roasting game.

By Luke Tsai

It started as a joke: South Berkeley residents Caroline Sandifer and Troy Jalbert were talking about how they wanted to host a get-together for local grassroots organizers when Sandifer suggested that they invite everyone over for "cookies and solidari-tea."

Goofy pun notwithstanding, the thought stuck. Jalbert — a part-time community organizer and full-time grad student — and Sandifer, who was working at the time for an environmental-education nonprofit, had long commiserated about the challenges many small nonprofits face. "What if we could use tea to fundraise for all of the awesome grassroots nonprofits in the Bay Area?" Jalbert asked.

That was the seed of the idea that eventually led Sandifer and Jalbert to cofound SolidariTEA, an iced tea company with a social conscience and a commitment to donating ten cents of the proceeds from every bottle sold to local nonprofits. The company launched last summer and Sandifer and Jalbert have pledged to donate $18,000 to two Oakland-based nonprofits: the food justice organization People's Grocery and the arts-focused Rock Paper Scissors Collective.

Sandifer said that in coming up with their business model, she and Jalbert were inspired by the apparel company Oaklandish — which also gives out grants to innovative local nonprofits — and Guayaki, a yerba mate beverage company that uses part of its proceeds to restore South American rainforests. Like those companies, SolidariTEA isn't run as a nonprofit but rather as a socially responsible business. Eventually, Sandifer said, she and Jalbert hope to apply for B-Corp certification, a designation that requires adhering to specific social and environmental standards.

Jalbert is the mastermind behind the actual teas — a hobby sparked by his upbringing in Virginia (where sweet tea was the beverage of choice) and his professional interest, as a bioengineering Ph.D candidate whose research has focused on brain cancer, in the health benefits of drinking teas. Currently, SolidariTEA has three flavors: Blueberry Rooibos, Black Rose Ceylon, and Cinnamon Peach. I've tried the Cinnamon Peach, a not-too-sweet, cinnamon-y black tea that reminded me of mulled apple cider. Like all of SolidariTEA's iced teas, it's relatively low in sugar.

Sandifer explained that until the company gets out of the red, she and Jalbert are just keeping a tally of how much money is earmarked to go to each nonprofit. All told, it will probably take them about four years to make good on the promised sum. Once the business is more established, though, Sandifer and Jalbert hope to involve their chosen nonprofits more directly in everything from recipe testing to helping to pick future beneficiaries.

Currently, SolidariTEA iced teas are available at a number of East Bay markets and other food vendors, including Victory Burger, the Berkeley Whole Foods, the Fivetenburger food truck, and the Grand Lake Theater.

Local 123's cappuccino — Luke Tsai

Local 123 Joins the Third-Wave Roasting Game

Local 123 (2049 San Pablo Ave., Berkeley) has been at the leading edge of the East Bay coffee scene since it opened in 2009. Last week, the West Berkeley stalwart added another arrow to its formidable third-wave coffee quiver: As of March 1, the cafe has been selling espresso drinks and drip coffee brewed with beans from its newly launched house brand, One Twenty Three Coffee Roasters.

Any coffee shop can stock its shelves with Blue Bottle or [insert trendy roaster] beans, but roasting your own — that takes some ambition. So it's worth noting that this seems to be a growing trend among small, independent East Bay coffee shops: Oakland's Timeless Coffee (4252 Piedmont Ave.) also recently made the jump, and Berkeley's Artis (1717B Fourth St.) has made roasting beans in house — to order — the core of its business model.

The shift makes sense, on a number of levels, for a cafe looking to exercise more control over its business. For starters, there are some financial savings to be gained from cutting out the middleman. But perhaps more significantly, there's the benefit of being able to customize the roast profile of each particular bean. As Local 123 owner Frieda Hoffman put it: "It's certainly more fun and economical to roast our own."

Hoffman hired roastmaster Keith Gehrke, who was previously a roaster at Flying Goat Coffee in Healdsburg, and then later at Portland's Coava Coffee, which he co-founded. (Not coincidentally, Local 123 was a loyal customer of each company during Gehrke's tenure.) Now Gehrke is roasting One Twenty Three coffee beans out of the same warehouse/garage in Pacheco, California, that houses Able Brewing, the sustainable coffee brewing equipment company that he founded. He delivers a freshly roasted batch to the cafe twice a week, on Tuesdays and Fridays.

One Twenty Three beans will be consistent with the lighter roasting style that Local 123 has long favored — one "that coaxes the most sweetness, bright and varied fruit, body and balance from the beans," Hoffman said.

During a recent visit, I tried a cappuccino (as smooth and satisfying as ever) and a cup of the Nicaraguan "Las Segovias," a chocolate-y, full-bodied roast with just enough fruitiness to perk up the palate. I liked it an awful lot. ●

This column is culled from our blog of the same name.

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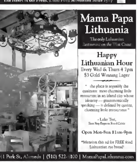
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RESTAURANTS & CAFES

Chinese Cuisine Near Campus

Asha Tea House
2086 University Ave., Berkeley, 510-549-9137. Asha Tea House is a rare hybrid, a serious teahouse where fruity boba drinks and fine Chinese teas are prepared with the same attention to detail. Owner David Lau aims to bring Asian tea culture — high-, low- and middlebrow — to a wider American audience. Pick any drink and you'll notice the difference. A standard pearl milk tea features organic Assam black tea and hormone-free milk; the chewy tapioca pearls are nearly indistinguishable from the ones sold by the best boba hawkers in Taiwan. Fruit flavored drinks, like the refreshing Fuji apple black tea, have house-made seasonal fruit purées as their base. Meanwhile, there's an excellent selection of higher-end loose-leaf teas, all served in a traditional lidded bowl called a *gaiwan*. Food is limited to snacky sweets, all very good, especially the thick, Hong Kong-style condensed-milk toast and the Portuguese egg tarts. $

Da Lian
2074 Shattuck Ave., Berkeley, 510-883-1883. Chef/owner Beidi Zou grew up in Dalian, a megacity in the north of China fueled by lamb, wok-baked sesame bread, and serious garlic. Those things spark Zou's menu, too, especially lamb with Chinese pickled cabbage, an enormous soup that balances the yin of house-made pickles with the smoky yang of lamb fat. Order carefully: While the chef's northern Chinese fare catches fire, the bulk of his menu is neighborhood-takeout-grade Cantonese. $

Long Life Vegi House
2129 University Ave., Berkeley, 510-845-6072. This no-frills Chinese restaurant is not strictly vegetarian — the menu includes seafood dishes like steamed whole fish and crispy scallops in a chile-garlic sauce — but you'll find plenty of veggies in the house, and the plates are big and cheap. Vegetarian dishes like the house-special green-bean-ball soup and faux meats keep 'em coming. $

May Flower Chinese Restaurant
2152 University Ave., Berkeley, 510-883-9788. Almost every dish in this place is packed with so much protein that you're primed to pop up from your chair and hike from here to San Leandro. It's that good, and yes: It's a hole-in-the-wall. It's about to be your favorite hole-in-the-wall, because dim sum is served here all day every day — and because its menu sports 199 separate items denoting a whirlwind tour of regional and culinary styles, from rock-cod clay pot to spinach with duck eggs to shrimp in lobster sauce to happy-family tofu to dried-fish-and-peanut pork. And that's not counting the 42 lunch specials, which include such rarities as ginger lamb, seaweed salad (as an *entrée*!), and lemongrass pork chop. And that's not counting a separate 57-item vegetarian menu, of which we the meatless need read only as far as faux-chicken drumsticks and faux-chicken watermelon soup before swooning dead away. And that's not counting daily specials. Or desserts. $

RECENTLY REVIEWED

Southern Cafe
2900 MacArthur Blvd., Oakland, 510-336-2083, SouthernCafe2900.com. Reborn after a five-year hiatus, Southern Cafe still serves the kind of old-school soul food that'll clog your arteries and inspire sweet hosannas. Perhaps the best reason to visit is a new feature: a lavish all-you-can-eat Sunday buffet, which, for $21.95 a head, includes an impressive spread of meats and sides, dessert, and all the fountain soda, iced tea, and mimosas (!) you can drink. The restaurant is best known for its succulent fried chicken, cornmeal-battered fried catfish, and gravy-soaked oxtails, but its array of vegetable sides is just as worthy — especially the wonderfully sweet and smoky boiled cabbage. If you go on a non-buffet night, be prepared to wait: This is slow food — literally — and it takes the kitchen time to cook everything to order. $$

Abigail's Moroccan Cuisine
1232 Ballena Blvd., Alameda, 510-523-5500. AbigailsAlameda.com. For most of the week, this place is nearly indistinguishable from your typical Italian-American sandwich shop — notable mostly for its close proximity to the bay and its generous BYOB policy. Nothing about the cafe seems particularly Moroccan, the ethnicity of the husband-and-wife owners notwithstanding. But on Saturday nights, Abigail's comes to life with a prix-fixe dinner featuring a lively belly-dancing performance and some of the best tasting Moroccan food in the area. For $25, you get a platter of assorted salads (the roasted eggplant mash is a highlight) and your choice of two tagine-style entrées (a lamb shank or a chicken leg with olives and preserved lemons), both served over fluffy delicate couscous — plus hot mint tea, dessert, and a show. If you come on a weekday, try the East Coast-style meatball parmigiana, the *kefta* sandwich, and occasional Moroccan specials like *harira* (a fragrant chickpea-and-lentil soup). $$

Desco
499 9th St., Oakland, 510-663-9000. DescoOakland.com. There are Italian restaurants in the East Bay that serve food that's a bit more refined or more perfectly executed, but Desco offers something rare indeed: a hearty plate of pasta cranked out quickly enough that anyone working near downtown Oakland can enjoy a civilized meal and still get back to the office with time to spare. Chef-owner Donato Scotti touts his use of sustainable ingredients, and the food is meant to be simple and comforting — traditional dishes plated without pomp or fuss. As an added bonus, during lunch, each pasta or pizza is priced about $2 to $3 cheaper compared to the dinner menu, though the portion sizes are the same. Standouts include the *casoncei* (plump pork stuffed pasta topped with crispy pancetta), the fresh pappardelle tossed in a lamb-cheek tomato sauce, and the *piadina desco*, a flatbread sandwich filled with pork belly, crescenza cheese, and sauerkraut-like braised cabbage. $$-$$$

Muang Thai
905 San Pablo Ave., Albany, 510-524-0837. When asked to describe his cooking, Muang Thai chef-owner Charlie Khamwong uses the term "old style," by which he means he uses the traditional building blocks he learned about in his mother's kitchen: scratch-made curry pastes, lots of fresh herbs and aromatics, and an appealing rustic quality. Start your meal with one of the excellent salads, such as the gloriously messy *yum pla muk*: tender squid loaded with slivers of raw mango and *krachai* (like a more toned-down cousin of ginger), all tossed in a bright lemongrass-and-fish-sauce dressing. From there, try any of the well balanced curries — the sublime pumpkin curry, for instance, or the comforting *khao soi*, which features two kinds of egg noodles served in an addictive yellow curry and house-pickled mustard greens. For Thai food served the way Thai people like to eat it, you'll be hard-pressed to do much better. $-$$

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Chinese Berkeley Marketplace Berkeley English bilingual demonstration of classical Chinese cooking techniques led by Executive Chef Li Yu-sang of Berkeley's Mandarin Garden restaurant. Sat., Mar. 15, 1:45-4 p.m. Berkeley Public Library Central Branch, 2090 Kittredge St., Berkeley, 510-981-6100. BerkeleyPublicLibrary.org.

Farmstead Wine Tasting A bi-weekly wine tasting with all specialty ... benefiting local schools. Thursdays, 5-7 p.m. Saturdays, 2-5 p.m. Fridays, 5-7:30 p.m. $1 per flight. Farmstead Cheeses & Wines. 5218 La Salle Ave., Oakland. 510-864-9400. FarmsteadCheesesandWines.com.

Got Market: Food Market Featuring food trucks, tents, carts, and other vendors including Marketa's Grill, Peter's Kettle Corn, Mustache Mike's Eleeds, and Hen Kao Corner (Hawaiian-Filipino vendor foods), and Soulah's Bean foods, (coffee and dog treats). Saturdays, 10 a.m.-4 p.m. free. College of Alameda, 555 Atlantic Ave., Alameda. 510-522-7221. Alameda.Peralta.edu

Persian Pardon and Tour Dinner Music A celebration of the Persian New Year. Wed., Mar. 19, 6-8 p.m. International House, 2299 Piedmont Ave., Berkeley. 510-642-9490.

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St. Patty's Pub Crawl St. Patrick's Day pub crawl starting at Henry's and then going to Kip's and Pappy's. Sat., Mar. 15, 9 p.m. $10. Henry's, 2600 Durant Ave., Berkeley. 510-809-4132. HenrysBerkeley.com.

"Taglier" Moroccan Pop-Up Night With Moroccan food prepared by chef Zouhair Karim. Every other Thursday, 6-10 p.m. Guerilla Cafe, 1620 Shattuck Ave., Berkeley. 510-845-2233. GuerillaCafe.com.

Vintage Berkeley Music Tasting Try four wines for $10 at Bottle a Vine St., and College Ave. Check Vintage Facebook page earlier in the day for details on what Vintage will be playing that day. Thursdays, 5-7 p.m., $5. Vintage Berkeley, 2113 Vine St., Berkeley. 510-665-8600.

FARMERS' MARKETS

Alameda Farmers' Market With locally grown foods, fruits and vegetables, plus family ... Alameda Tuesdays, 9 a.m.-1 p.m., Saturdays, 9 a.m.-1 p.m., free. PCFMA.com. Alameda Farmers' Market, Haight Ave. at Webster St., Alameda.

BAMN Farm Fresh Choice Community Produce Stand Farm Fresh Stand runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free. 510-548-1704. EcologyCenter.org. Bay Area produce ... 1718 Eighth St., Berkeley. 510-625-1150. BAMNfarms.com.

Bayfair Center Farmers' Market Fresh produce supplied by local organic and specialty farmers. Saturdays, 9 a.m.-1 p.m. free. ... Bayfair Center, 15555 E. 14th St., San Leandro. 800-897-FARM. ... .com.

Fruitvale Farmers' Market With affordable produce from California's African-American traditional urban farmers, as well as other goods from local bakers. Saturdays, 10 a.m.-3 p.m. ... Kitchen, 3030 San Pablo Ave., Oakland. 510-371-8300.

Fruitvale Farmers' Market With locally grown foods, and produced fruit, vegetables, foods products, and more. Accepts WIC and EBT. Sundays, 10 a.m.-3 p.m. free. 510-535-6929. Fruitvale BART Station, 3401 East 12th St., Oakland.

Grand Lake Farmers' Market The weekly market hosts more than 70 producers, prepared foods, and arts and crafts vendors. Saturdays, 9 a.m.-2 p.m. free. 800-897-3276. SplashPad.org/farmers-market. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland. 510-238-7275. ...

Hayward City Hall Farmers' Market A farmers' market featuring locally grown foods, and produced foods from over 35 Market specialty food purveyors. Saturdays, 9 a.m.-1 p.m. free. 800-897-3276. AgriculturalInstitute.org. Hayward City Hall, 777 B St. ... 510-583-4000. CI.Hayward.CA.Us.

Kaiser Permanente Hayward Medical Market With vendors selling locally grown California produce at the main ... Wednesdays, 10 a.m.-2 p.m. free. PCFMA.com. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh, all-organic fruits and vegetables. Fridays, 10 a.m.-2 p.m. free. PCFMA.com. Kaiser Oakland, 3801 Howe St., Oakland.

Kensington Farmers' Market With a variety of fresh breads, an organic ... produce, fresh wild fish, ... vegetables, nuts, breads, bread, ... fresh foods, ... The market also hosts live music and family events. Sundays, 10 a.m.-2 p.m. free. 510-847-0801. ... Colusa Circle, Kensington.

Montclair Village Farmers' Market Featuring organic produce and specialty foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m., free. MontclairVillage.com/Market. ... Downtown Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market With market specialty foods, all-organic produce, and more for sale, along with special programs and events. WIC and EBT accepted. Thursdays, 3-7 p.m., free. 510-548-3333. EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

North Oakland ... Farmers' Market EBT and WIC ... Tuesdays, 2-7 p.m. free. ... PhatBeetsProduce.org. Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

North Oakland ... Farmers' Market With seasonal organic produce from Bay Area farms and fine market goods. Saturdays, 10 a.m.-2 p.m., free. PhatBeetsProduce.org. ... Berkeley Farmers' Market, 5715 ... St., Oakland.

Old Oakland Farmers' Market ... seasonal produce, breads, ... and other organic foods, along with plenty of samples. Fridays, 8 a.m.-2 p.m. free. Old Oakland Farmers' Market, 9th St., Oakland. ... and Clay St., Oakland. UrbanVillageOnline.com/markets/old-oakland.

Organic Farmers' Stand With fresh organic fruits and vegetables. EBT foods, as well as cash and credit cards accepted. Thursdays, 10 a.m.-2 p.m. Berkeley Food Stamp Office, 24800 ... St., Hayward.

Pacific Coast ... Jack London Square Farmers' Market With seasonal produce, greens, nuts, freshly baked bread, ... specialty foods, yoga classes, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free. PCFMA.com. Jack London Market, Webster and Water St., Oakland.

Richmond Farmers' Market With fresh locally foods, fruit, live ... flowers, eggs, and other produce. WIC and SNAP accepted. Fridays, 9 a.m.-5 p.m., free. RichmondFarmersMarket.org. Richmond Farmers' Market, 24th St. and Barrett Ave., Richmond.

Saturday Berkeley Farmers' Market With fresh and organic produce, breads, specialty bread, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m. free. 510-548-3333. EcologyCenter.org. Martin Luther King Jr. Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-6250. CI.Berkeley.ca.us.

South Berkeley Farmers' Market With fresh produce and other food for sale. Sundays, 2-6:30 p.m. South Berkeley Farmers' Market, Adeline and 63rd sts., Berkeley. 510-548-3333. EcologyCenter.org.

Temescal Farmers' Market California ... Market offer seasonal produce, dried fruits and nuts, fresh ranch eggs, baked goods, locally caught fish, ... flowers, and more. Sundays, 9 a.m.-1 p.m. free. 510-745-7100. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday South Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333. EcologyCenter.org. Tuesday Berkeley Farmers' Market, ... and Adeline sts., Berkeley. 510-548-3333. EcologyCenter.org.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

PICK

Passport to Urban Wine Country

Not far from Napa County is California's other "wine country" — and it's, well, right here. Presented by the East Bay Vintners Alliance on Saturday and Sunday, the sixth annual Passport to Urban Wine Country is a grand tasting tour including wines from nearly two dozen local winemakers, such as Campovida (95 Linden St., Oakland), Two Mile Wines (477 25th St., Oakland), Irish Monkey Cellars (1017 22nd Ave., Unit 300, Oakland), Rosenblum Cellars (2900 Main St., Alameda), and many more. Hors d'oeuvres will also be offered at each of the festival's numerous locations in Oakland and Alameda, so prepare to pair. — *Anneli Rufus*

Saturday and Sunday, Mar. 15-16, 1-5 p.m., $65 for two-day wristband, $40 for one-day wristband, $10 for designated-driver wristband. EastBayVintners.com

THE POPCORN PARTICLE

Silly buggers (*Grand Budapest Hotel*) and black holes (*Particle Fever*)

By Kelly Vance

In its best moments, *Grand Budapest Hotel* is as whimsically entertaining as *Fantastic Mr. Fox*.

Wes Anderson's latest is his most appealing film since *Fantastic Mr. Fox*, a gift-wrapped box of live-action but-cartoonish Ruritanian fantasy with all the usual Anderson visual sumptuousness but also some elements the filmmaker sometimes forgets — things like convincing characterization and through-story. It will probably baffle the ordinary multiplex audience just as much as the writings of Stefan Zweig, the Austrian novelist-playwright-essayist who inspired Anderson in the first place. But for an agreeably precious afternoon of miniature interconnected vignettes, packed to the gills with extravagant visuals and cameos, *Grand Budapest Hotel* will charm not only the filmmaker's devoted cult but possibly a few of his detractors.

The nest of stories within stories begins in 1985, flashes back to 1968, and then further back to sometime between WWI and WWII, through the eyes of one-time hotel bellboy Zero Moustafa (F. Murray Abraham in his elder self, Tony Revolori as the young Zero). The title location is a formerly grandiose but now visibly fading Middle European luxury mountain resort in the fictional town of Nebelsbad, Zubrowka, where the hotel's fastidious concierge Monsieur Gustave (Ralph Fiennes) faces a predicament. A wealthy dowager and former hotel guest named Madame D (Tilda Swinton, barely recognizable) has died and bequeathed an oil painting to Gustave, her favorite servant. But the lady's son Dmitri (Adrien Brody) wants the painting for himself and has hired a brass-knuckled hit man (Willem Dafoe) to bring it in. The intrepid Gustave and young Zero defy them. So the chase is on.

That's the entire plot. Not exactly the skimpiest of Anderson's scenarios but drastically short of incident in relation to its settings. It's one of Anderson's trademarks, a liability for most filmmakers but something the director — here working from a story he wrote with Hugo Guinness (*The Royal Tenenbaums*) — makes a game of. As in: Let's take as long as possible, while also cramming in acres of scenery and multitudes of guest stars to travel from Point A to B.

The locations are quite seductive. As in practically all Anderson creations, the sets are simultaneously dazzlingly opulent and glaringly artificial — special praise to production designer Adam Stockhausen (he did *12 Years a Slave* as well as *Moonrise Kingdom*) and the craftspeople at Germany's Studio Babelsberg, who shot some of the more fanciful interiors in a defunct Saxonian department store. In its best moments *The Grand Budapest Hotel* is as whimsically entertaining as *Fantastic Mr. Fox*; at its worst, as pointillistically irritating as *The Darjeeling Limited*. The best outnumber the worst.

Fiennes is ideal as the fey majordomo M. Gustave, endlessly fussing over details while Revolori as Zero dispenses pained double takes. We'd need a book to talk about all the cameos, but Jeff Goldblum (as a disputatious lawyer), Harvey Keitel (a convict), Mathieu Amalric, Léa Seydoux, Edward Norton, and the menacing Dafoe shine amid the bric-a-brac. Too bad Paul Reubens, in his bellboy outfit from *Pee-wee's Big Adventure*, wasn't available to play Zero. Fiennes obviously enjoys hamming it up — only Anderson could get away with giving his main character a long speech in the middle of a prison break.

All these microscopic bits of business don't really add up to much as the movie plays out. Anderson is not Max Ophuls. He's not Jacques Tati, either. The film-school riffs keep tumbling out: Erich von Stroheim, *The Shining*, Welles, *La cité des enfants perdus*, Woody Allen's *Shadows and Fog*, John Huston's *Beat the Devil* (another demonstration of how to paper over lack of plot with chattering characters), Edmund Goulding's *Grand Hotel*, *The Pink Panther*, etc. When all else fails, recite the name Mme. Céline Villeneuve Desgoffe und Taxis over and over. Or investigate which gallery is exhibiting *Boy with Apple* by Johannes van Hoytl the Younger (still another Anderson invention, actually painted by artist Michael Taylor). If silliness is its own reward, *The Grand Budapest Hotel* has reserved a room for you. Please pay in advance.

The Grand Budapest Hotel
Directed by Wes Anderson. With Ralph Fiennes and Tony Revolori. Opens Friday

Particle Fever
Directed by Mark Levinson. Opens Friday

Why is the universe so big? When did it begin? When is it going to end? What is the Higgs boson? Why should we care? And why did someone make a movie about all that? The answers to those questions, and more, are in *Particle Fever*, a brilliant new documentary about the largest scientific experiment in history. At last, some nerds we can actually sympathize with.

That's because the 10,000 scientists from more than 100 countries working in Geneva, Switzerland with the Large Hadron Collider for CERN, the European Organization for Nuclear Research, would be the first ones to tell you that they really don't know everything about their subject. Nevertheless, they're consumed by the experiment. Filmmaker Mark Levinson introduces us to a few likable physicists among the participating thousands, and we find out about matter, space, the Big Bang, the "God Particle," and the massive apparatus (seven-ton super-conducting magnets, a seventeen-mile ring for smashing protons) needed to replicate the flash that began life as we know it.

"Why are we doing this?" asks one of the researchers. "What we tell people is: We are reproducing conditions just after the Big Bang so we can see what it was like when the universe just started." The truth, the thing that drives scientists, is more like: "We're trying to understand the basic laws of nature." Such a quest can prove humbling, and this is the humblest bunch of scientists we can imagine.

The history of the quest has its ironically humorous moments. The original project started in the United States but Republican Congresspeople killed the funding (there was no military or commercial application), so now everyone gathers in Geneva. Evidently the World Wide Web was invented so that scientists could share data on the experiment — that's sure to be a hot topic on Twitter. A fringe group of physicists feared the LHC would create a black hole that would swallow up the Earth. But the search for the key to everything in this world and the next goes on, despite thousands of unanswered questions. Such as: Is the Higgs unstable? If so, there goes the universe. Stay tuned. ●

Editor@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Zainab.Mohammed@EastBayExpress.com.

OPENING

[illegible]

The Grand Budapest Hotel See this week's review. (100 min.)

The Metropolitan Opera: Werther [illegible]

Need for Speed [illegible]

[illegible]

Particle Fever See this week's review. (99 min.)

Tyler Perry's The Single Moms Club [illegible]

Veronica Mars [illegible]

ONGOING

12 Years a Slave [illegible]

3 Days to Kill [illegible]

300: Rise of an Empire [illegible]

Showtimes Online

Movie showtimes and online ticket-buying at EastBayExpress.com or by scanning the code below

M&T

a bromance by 300 regulars Zack Snyder and Kurt Johnstad, is not quite bold enough to really be funny (105 min.) (KV)

About Last Night Danny (Michael Ealy) meets [illegible] (Joy Bryant), who's as leery of relationships as Danny is. The two end up trying to make a relationship work despite warnings from their friends Bernard (Kevin Hart) and Joan (Regina Hall). Meanwhile, Bernie and Joan experience some stormy days of their own. (100 min.)

American Hustle David O. Russell's comic crime [illegible] about New York con [illegible] New Jersey pols, and a fake Arabic [illegible] development deal [illegible] enough [illegible] to [illegible] anyone who enjoys a [illegible] The [illegible] belongs to [illegible] (Christian Bale, in [illegible] form), [illegible] his partner in crime (Amy Adams) add to the fun, as do Bradley Cooper, Jeremy Renner and [illegible] (137 min.) (KV)

The Art of the Steal In the 1920s, [illegible] pharmaceutical millionaire [illegible] C. Barnes amassed one of the world's largest and most important collections of Post-Impressionist, early Modern, and African tribal art, and set it up in his private [illegible] Philadelphia, dedicated to teaching [illegible] in life. But after Dr. Barnes' death, the [illegible] the Philadelphia art establishment [illegible] "debased art." [illegible] the [illegible] nature of "legacies," and the [illegible] are the subjects of the intriguing documentary by Don Argott, who chronicles the [illegible] A must-see for museum-goers (101 min.) (KV)

August: Osage County [illegible] Meryl Streep, Julia Roberts, Juliette Lewis [illegible] (121 min.) (KV)

Dallas Buyers Club Actor Matthew McConaughey has specialized in [illegible] homophobic [illegible] HIV-positive in 1985 [illegible] AIDS drug [illegible] Screenplay by Craig Borten and Melisa Wallack. Also with Jennifer Garner (117 min.) (KV)

Frozen When their kingdom becomes trapped in perpetual [illegible] Anna (Kristen Bell) joins forces with mountaineer Kristoff (Jonathan Groff) and his [illegible] to find Anna's sister the Snow Queen Elsa (Idina Menzel), to break the icy spell. (102 min.)

Gravity The most exciting science-fiction space adventure ever made. [illegible] Alfonso Cuarón [illegible] combines a relatively straightforward [illegible] with his two-character [illegible] Sandra Bullock and George Clooney – and brings it to top speed with an absolutely astounding display of [illegible] (91 min.) (KV)

The Great Beauty [illegible] novelist [illegible] Paolo Sorrentino (This Must Be the Place) [illegible] Jep (Toni Servillo) [illegible] (142 min.) (KV)

Her Theodore (Joaquin Phoenix) is a lonely guy in the near future [illegible] best friend. He is an OS-1 named Samantha (voice of Scarlett Johansson) [illegible] writer-director Spike Jonze. [illegible] Amy Adams, Rooney Mara, Olivia Wilde, Chris Pratt, [illegible] (126 min.) (KV)

[illegible] An [illegible] daughter [illegible] is kidnapped during a gas-station robbery and held for ransom. (121 min.)

The LEGO Movie Emmet (Chris Pratt), an ordinary LEGO figure, is mistakenly identified as an extraordinary being and is [illegible] into a [illegible] of strangers who are on a mission to stop an evil tyrant's (Will Ferrell) plans to conquer the world. (100 min.)

The Lunchbox A mistaken delivery in Mumbai's lunchbox delivery system [illegible] young [illegible] through notes in the lunchbox. (105 min.)

The Monuments Men [illegible] George Clooney, Matt Damon, John Goodman, Bill Murray and Jean Dujardin [illegible] (118 min.) (KV)

Mr. Peabody & Sherman The time-traveling [illegible] Mr. Peabody and his

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[illegible] (91 min.)

[illegible] [illegible] (115 min.). (KV)

Non-Stop [illegible] (107 min.)

Omar [illegible] (98 min.). (KV)

Philomena [illegible] (98 min.). (KV)

Pompeii [illegible] (105 min.)

Queen [illegible] (146 min.)

Repentance [illegible] (93 min.)

Ride Along [illegible] (100 min.)

RoboCop [illegible]

[illegible] (110 min.). (KV)

The Rocket [illegible] (96 min.). (KV)

[illegible] (145 min.)

Son of God [illegible] (138 min.)

Stalingrad [illegible] (130 min.). (KV)

Tim's Vermeer [illegible]

[illegible] (KV)

The Wind Rises [illegible] (126 min.). (KV)

The Wolf of Wall Street [illegible] (180 min.). (KV)

ONE NIGHT STANDS

THURSDAY, MARCH 13

Made in U.S.A. (90 min., 1966). Jean-Luc Godard: Expect Everything from Cinema (Berkeley Art Museum and Pacific Film Archive, Berkeley; 7:00)

The Wind Rises (130 min., 2013). [illegible] 7:00)

Meet Me in St. Louis (113 min., 1944). [illegible] 7:30)

The Man Who [illegible] (The [illegible], Point Richmond; 7:30)

[illegible] (100 min., 1993). (UA Berkeley [illegible]

T 8:00)

Mulholland Drive (147 min., 2001). [illegible] (New Parkway Oakland; 8:15)

FRIDAY, MARCH 14

Farah Goes Bang (85 min., 2013). CAAMFest 2014 (BAM/PFA, 7:00)

Gravity (91 min., 2013). Presented by ASUC SUPERB (Wheeler Auditorium, UC Berkeley; 7:00, 9:00)

Mary Poppins (139 min., 1964). Paramount series (Paramount Theatre, Oakland, 8:00)

[illegible] (115 min., 2013). CAAMFest 2014 (BAM/PFA, 9:15)

SATURDAY, MARCH 15

Landfille (86 min., 2013). CAAMFest 2014 (BAM/PFA, 6:45)

[illegible] (90 min., 2013). CAAMFest 2014 (BAM/PFA, 6:30)

Innocent Blood (100 min., 2013). CAAMFest 2014 (BAM/PFA, 8:30)

[illegible] (93 min., 2000). (Piedmont Theatre, midnight)

SUNDAY, MARCH 16

The Great Passage (133 min., 2013). CAAMFest 2014 (BAM/PFA, 5:30)

The Sun Behind the Clouds (79 min., 2009). CAAMFest 2014 (BAM/PFA, 8:10)

[illegible] (94 min., 1997). (The Tannery, Berkeley; 7:30)

The Way We Dance (110 min., 2013). CAAMFest 2014 (BAM/PFA, 8:10)

TUESDAY, MARCH 18

The Missing Picture (90 min., 2013). CAAMFest 2014 (BAM/PFA, 7:00)

[illegible] (82 min., 2013). Doc Night (Parkway, 7:00)

The Fifth Element (126 min., 1997). [illegible] 9:00)

WEDNESDAY, MARCH 19

[illegible] (84 min., 1958). Film 50: History of Cinema (BAM/PFA, 3:10)

[illegible] (110 min., 2012). In Indonesian with English subtitles (Institute of East Asian Studies, UC Berkeley; 5:00)

[illegible] (82 min., 2013). CAAMFest 2014 (BAM/PFA, 7:00)

[illegible] (129 min., 2010). (Humanist Hall, Oakland; 7:30)

Karaoke Girl (77 min., 2012). CAAMFest 2014 (BAM/PFA, 9:00)

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MON-WED 7:00

THE LEGO MOVIE (PG)(2D)
FRI-SUN 12:00 2:00 4:45 7:15 9:20
MON-WED 4:45 7:15 9:20

300: RISE OF AN EMPIRE (R)(3D)
FRI-SUN 12:30 2:45 7:30 10:00
MON-WED 7:30 10:00

THE WIND RISES (PG13)
FRI-SUN [illegible] 4:00
(7:15, 9:45 JAPANESE SUBTITLE)
MON-WED 4:30, 7:15
(9:45 JAPANESE SUBTITLE)

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SCENE

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College Ave at Ashby [illegible]

THE GREAT BEAUTY
7:00 [illegible]
12:15pm Show Sat and Sun

TIM'S VERMEER
(3:15) 5:10 9:45 PG-13

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(3:30) 6:45 9:30 PG-13
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FRI MARCH 14
Big Dyke Comedy Show: Hosted by Irene Tu
Doors at 7pm/Show at 8pm, FREE
SALOON: VIDA! w DJ Lady Ryan, 9:30PM FREE

SAT MARCH 15
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MUSIC

CAPTURING THE MUSICAL SOUNDS OF A BICYCLE

Emeryville composer Johnnyrandom took seven months to record "Bespoken," a mesmerizing track composed of sounds made exclusively by a bicycle

By Adam Perry

Johnnyrandom said he was inspired by the Bay Area's bike culture.

The first time I heard bicycle music was during my first extended cycling adventure — a four-day, 300-mile ride from Washington, DC to Pittsburgh along the quiet, idyllic C&O Canal and Great Allegheny Passage. Early on day two of the trip, after I set out from Harper's Ferry, West Virginia, the sounds of my Kona mountain bike's wheels, crankset, and rolling chain meshed with the sounds from the environment — the wind, the birds, even my breath — to create an atmospheric symphony not unlike a mid-Seventies Brian Eno album.

As a young Frank Zappa famously showed America when he "played" a bicycle on a 1963 episode of *The Steve Allen Show* (plucking the spokes like a harp and even blowing into the handlebars), the sounds of a bike are surprisingly musical. Recently, Emeryville musician and composer Johnnyrandom took this concept and created something far more ambitious and imaginative.

"Bespoken" is a mesmerizing song composed solely of sounds made by a bicycle — derailleur cables, spokes, brakes, tires, and other parts. On the surface, it sounds like pleasantly addictive techno-pop, but Johnnyrandom (whose real name is Flip Baber) spent seven months recording and arranging the track. NPR, *Wired*, Boing Boing, *Huffington Post*, and other media outlets reported on the impressive composition, an excerpt of which is featured in a video Baber made — the full track is available on iTunes — when it was released in January.

According to Baber, the inspiration for "Bespoken" began in childhood. "As a little kid, I was a bit of a recluse, spending most of my time learning through my ears," he said. "What I heard in music and what I heard in my immediate surroundings overlapped from the start. The desire to manipulate a bike germinated then." Baber said he was about four when he started messing around with the spokes of his Huffy. "I was largely left to my own devices, for which I am immensely grateful," he continued. "It enabled my curiosity to develop unhindered."

Baber later studied music at CalArts and Berklee College of Music and began doing sound design and composing experimental music for high-profile advertising clients such as Adidas and Doritos. In 2006 he used bike parts to recreate "Dance of the Sugar Plum Fairy" from *The Nutcracker* for the bike company Specialized. He said he'll soon "explore the potential of kitchen objects in ways you might not expect."

"Bespoken" essentially takes the concept that Zappa playfully showcased on *The Steve Allen Show* — he'd apparently only been "playing the bicycle" for two weeks — and turns it into a brilliant journey of experimental pop that took seven months to create, even if it only lasts just three and a half minutes. The track begins with the sound of rapidly turning spokes that evokes a craps wheel, then develops into a haunting, bouncy techno beat that wouldn't seem out of place on Radiohead's *Kid A*. Then something magical happens — the sounds coalesce into a fully fleshed-out song.

"I'm certainly not a purist," Baber said. "I wanted to produce this composition in a manner which put the music first without self-imposed limitations. That said, it is probably less enhanced than most modern music being produced today."

It's true. While Baber created "Bespoken" using, in his words, "100-percent played-and-recorded bike sounds," he did not limit the "playing" to his hands and the bike parts. "I did use a hands-only approach on some recordings," he said, but "leaned more towards using picks, mallets, bows, et cetera, because they sounded so much better." For the "kick drum" sound that effectively transforms "Bespoken" from an intriguing garage experiment into something that makes listeners want to bob their heads, *Night at the Roxbury*-style, Random used a tire from his Specialized Stumpjumper mountain bike.

According to Baber, just a small fraction of what was recorded made its way onto "Bespoken." That's understandable considering the amount of experimentation, refinement, and mixing it took to put together the track's lush, sonic exploration. "Probably the most beautiful and difficult sound to capture was the spokes," he said. "For each note, I would tune all of the spokes in a wheel to the same exact pitch to avoid unwanted overtones via sympathetic vibration. Tuned in unison, they sound gorgeous. It had to be a wheel with straight spokes, too, with no crossovers. The first time I tried that, it took an hour to capture just one note.

"After everything was recorded I had to sift through thousands of sounds to figure out which ones had the best potential musically," he continued. "Processing was kept to a minimum because I didn't want to lose the intimate quality of those sounds, especially the most recognizable ones. The majority are completely dry or have a touch of reverb."

On that note, what's most impressive about "Bespoken" is how easy it is for the listener to get lost in it and completely forget that the music comes solely from a bicycle. The melody and rhythm are tasteful and harmonious instead of — as Baber laments about the music of some of his favorite avant-garde composers — "noisy, atonal, [and] arrhythmic."

Baber — who cites as influences Sigur Rós, Devo's Mark Mothersbaugh, and Radiohead's Jonny Greenwood, along with more obscure composers — said accumulating the technical skills needed to score for film and TV led to the confidence and patience he needed to record and mix "Bespoken." However, the "crux of the biscuit," as fellow bicycle musician Zappa would say, was the cycling-crazy Bay Area.

"Bike culture is very popular in the Bay Area, so 'Bespoken' was certainly influenced by that," said Baber, who said he isn't exactly a hard-core biker but he enjoys cycling as "the most efficient way to get out into nature, which is the best way to prepare my mind for creative sessions."

"I also love the close proximity to valleys full of redwoods to escape into. I suppose I could do what I do from almost anywhere in the world, but anytime I've ever moved away, I always end up back here." ●

Editor@EastBayExpress.com

"Bespoken" was whittled down from thousands of recorded sounds.

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BIRDLAND JAZZISTA SOCIAL CLUB EYES AN OAKLAND NEST

Plus: Studio Grand offers a new music venue, and the Legionnaire Saloon launches a monthly metal/punk showcase.

By Paula Martersteck, Madeleine Key and Kathleen Richards

Michael Parayno, originator of the beloved but controversial Berkeley venue known as the BirdLand Jazzista Social Club, is planning to launch a venture in Oakland, located about three blocks from the MacArthur BART station.

Final plans for the Oakland incarnation of BirdLand are still in flux. Parayno, who is enthusiastic about helping to build a new audience for jazz and promoting a sense of community, envisions the 2,700-square-foot venue operating as a multi-use, volunteer-supported space that functions as a cafe and lounge, a social club that offers live music on Friday and Saturday nights, an art gallery and retail space featuring his rustic birdhouses, and a music education program for neighborhood kids. The cafe will keep its drinks on the simple side and aims to source its baked goods from locals' home cooking. A Latin jazz series on Sunday afternoons and classes in yoga, tango, salsa, and zumba are additional ideas for the space. Several London cabs and pedicabs will be available to shuttle people back and forth to their cars or the BART station, according to Parayno.

True to the BirdLand Jazzista Social Club's origins as a neighborhood barbecue that grew to include live music, Parayno pictures the Oakland space holding a barbecue every Friday and after neighborhood church services. Extolling "the power of social barbecue," Parayno also plans to explore the feasibility of a fundraising effort to pay for free grills for the surrounding community. "I don't know what will happen, but if you give away free barbecue for the next five years, something will happen," he said.

Parayno said he hopes to get the lease signed and building modifications done in time for a soft launch in June and a formal opening in July.

As for the fate of the original BirdLand venue, Parayno, who has been fined repeatedly for running the Jazzista events from his garage, said if the City of Berkeley "wants a dialogue, we can do a PG-rated, sanitized house concert version" in the early evenings.

A New Venue for Music

When Holly Schneider opened an intimate arts space at 3234 Grand Avenue last September, she didn't foresee hosting nearly as many concerts as she has. Her intention was to create an informal space where artists and community members could experiment, teach, create, collaborate, and, yes, perform. But since Studio Grand started hosting shows five months ago, more than 120 artists — including jazz vocalists and experimental musicians — have graced its wooden floors, according to Schneider.

BirdLand plans to offer free produce from fruit trees foraged in the neighborhood and from donations.

For Schneider, accessibility is paramount. She wanted to open an arts space that would appeal to the entire Grand Lake community, including families and couples walking by who may not have otherwise attended a show.

Underground arts spaces are inherently relegated to those who are "in the know," and that reality is affecting the psychology of artists, she said. "Artists have said to me, 'Wow, really? We get to play in a space like this? It's classy! And I'm like, 'What?'"

Schneider is committed to paying artists 70 percent of what she collects at the door and charging what she thinks watching a show is worth (in other words, no less than $10). She's funding Studio Grand primarily by renting out the space to artists and arts groups.

A former elementary school arts teacher, Schneider is a longtime musician and a member of the Bay Area's all-women samba ensemble Las Bomberas de la Bahia. "I've been in Oakland since 1999. Although there have been massive changes, there are still so many artists here," she said. "They're luring people here, but they're not driving the economy. There are people who come in who balk at paying $10 for a show with seven performers. ... The artists themselves are like, 'Can we charge $5?' And I tell them, 'No, you can't, because you're worth more.'"

Studio Grand also plans to host a poetry series curated by Elizabeth Treadwell of Lark Books every second Saturday of the month. And Schneider has partnered with Random Parts, a new Oakland gallery and collective of visual artists, to adorn the studio's walls with rotating art exhibits. Artists can rent out the space (which includes a loft with mirrored walls) for rehearsal, but because Studio Grand shares one of its walls with a restaurant, only dancers and acoustic instruments (no percussion or bass) are permitted during the day. That's also why the shows at Studio Grand are held relatively late — during the week, after 9:30 p.m., and on the weekends, after 10 p.m.

In addition to attracting passersby who might not otherwise come to a show or attend a class, Schneider hopes her programming will appeal to families. A parent and a resident of the neighborhood herself, she said that there are few family-friendly entertainment options in the area. Studio Grand hosts "Music Together," a music program for young children and their parents, four mornings per week. Schneider is also in the process of finalizing plans for a weekly intergenerational jazz jam which she hopes will attract musicians of all ages.

In addition to performing in Las Bomberas, Schneider is a member of the local experimental music community and has played genres as diverse as punk and classical. Fostering dialogue between what she sees as "increasingly fragmented Oakland communities" is one of her goals. "I want to bring different music communities together. You go to La Peña for this, you go somewhere else for that, but really, we're all rooted in the same traditions, so why can't we challenge one another and share the same space?"

If the diversity of the concerts at Studio Grand is any indication, she's succeeding.

New Punk/Metal Showcase

A new monthly showcase of metal and punk bands began last week at the Legionnaire Saloon (2272 Telegraph Ave., Oakland). "First Thursday" features both local and touring acts, and the inaugural lineup included locals Necrot, Burning Monk, Augurs, and Invertebrate.

The man behind the concept is Matt Eiseman, who sings and plays guitar in Burning Monk and works at the bar. His goals are manifold. "I wanted to let people know that the Legionnaire is a venue," he said. "There's a shortage of venues in Oakland for heavier music. And a lot of the venues, like Eli's [Mile High Club], the shows have to be over early. I thought it was a great venue to work with."

Thus far, the Legionnaire Saloon has been more known for booking DJs and hip-hop acts. The bar was opened last year by rapper Prozack Turner and his wife, RaeAnne, who used to be partners in the Layover, with the intention of hosting more live music.

Eiseman insists the night isn't a showcase for his band (though Burning Monk played the first edition of First Thursday and is also scheduled to play the third one). Rather, he said, "My whole point of doing the shows is to give back to the community. I'm not trying to make money off of it — there's not much money to make anyways. ... I just want to see great shows. I want other people to be excited about it, too. I want it to be a community thing — make shows that everyone is excited about." Eiseman added that he won't take any cut of the door: after the bar takes 30 percent, the rest will go to the bands.

Among those booked to play future First Thursdays are Oakland punk/rock outfit Lecherous Gaze (June) and Oakland sludge-crust band Badr Vogu (July). The shows are held upstairs in a room above the bar. Bands interested in playing First Thursday can reach Eiseman via Facebook (Facebook.com/firstthursdays thelegionnaire). ●

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THUMPERS

THU 3/20
DIRECTIONS IN SOUND KOREAN SHOWCASE

FRI 3/21
THE FAMILY CREST
MILAGRES

SAT 3/22
WAKEY!WAKEY!
JULIETTE JOHNSON

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CD REVIEWS

ALTERED STATES

Sensitive gangsta rap, disquieting psych rock, and self-aware nostalgia.

ScHoolBoy Q

Oxymoron

"My daddy a gangster." The first words uttered on LA rapper ScHoolBoy Q's major label debut, *Oxymoron*, come from his young daughter and they set up the record's tension. Yes, Q is a former Crip, but his past — as a dealer of OxyContin, which he was addicted to — is also his albatross. It's a sensitive concept given thrust by Q's penchant for an aggressive, yet fluid, delivery style. *Oxymoron*'s pendulum swings from hardened foot soldier ("Gangsta") to romantically ebullient ("Studio") to hellishly gritty ("The Purge") to fiendishly ready-to-party ("Hell of a Night"). It's tiring, but Q makes it work.

Amid the slick, sample guitar hook of opener "Gangsta," Q professes: *Real niggas don't die, homeboy, they multiply* and fellow Top Dawg labelmate Kendrick Lamar lifts the excellent single "Collard Greens" by rapping in Spanish. In the album's seven-minute apex, "Prescription/Oxymoron," Q reveals his most desperate moments, slinging and popping pills, while his daughter asks "What's wrong, daddy?! Wake up! Wake up!"

The more accessible tracks are stacked at the end. There's the slow grind and mournful strings of the faith-questioning "Blind Threats" and the sultry sample of the Chromatics' "Cherry" on "Man of the Year" — a welcome bit of escapism amid the album's unflinching rawness.

After cutting his teeth on earlier records *Setbacks* and *Habits and Contradictions*, Q said he finally felt ready to let loose on *Oxymoron*, which is buoyed by a solid roster of guests including Raekwon, Tyler the Creator, 2 Chainz, Kurupt, and Jay Rock. While Q has called *Oxymoron* "a classic," it's unlikely he'll be content with this record. And that's a good thing. (Top Dawg/Interscope)

— Lenika Cruz

Bronze

World Arena

Superficially, the psychedelic music of local band Bronze appears to have many antecedents. The heady electronic manipulation of 1960s duo the Silver Apples comes to mind, as does the German progressive-rock-and-synthesizer-experimentation of krautrock. Locally and more recently, Lumerians' 2013 album, *The High Frontier*, shares Bronze's affinity for innovative drum grooves and keyboard saturation. But despite all the comparisons, Bronze's sophomore album, *World Arena*, feels like a refreshing take on the psychedelic tradition, partly because rock bands ascribed to the genre are often messy, redundant, and boring.

World Arena is repetitive, too. It's even drug addled, if you take the chanting about "Kool-Aid" symbolically, but it's engaging throughout. Quivering vocal delivery sustains evocative phrases above percolating keyboard effects. Swaths of white noise engulf circuitous melodies and then recede, making the songs feel like cycles that seamlessly unfold, rather than distinct sections with abrupt transitions.

The music video for "Mirror the Shades" illuminates Bronze's mischievousness. A montage of faux workout video clips featuring sexually suggestive movements contrasts uncomfortably with the song's understated terror. Coupled with Bronze's seething synth, the video star's lascivious leer takes on an increasingly perverted aspect.

Contemporary psychedelic music, whether of the shambolic pop or druggy rock variety, rarely unnerves and disquiets like *World Arena* does. If the psychedelic imperative is indeed to expand consciousness, Bronze sends listeners into the mind's most dark and eerie recesses. (Not Not Fun)

— Sam Lefebvre

Bronze plays the Elbo Room (647 Valencia St., SF) on Friday Mar. 14, 9 p.m., $8, $10. Elbo.com

The Men

Tomorrow's Hits

As evidenced by its jokingly self-aware title, Brooklyn band The Men's newest record *Tomorrow's Hits* is all about yesterday. It revels in punching up classic rock with the bluesy mainstays of walloping harmonicas and horns on amphetamines — but the throwback act isn't really an act. The Men aren't trying to reinvent the wheel — their songs are meant to be played in a crowded roadhouse to the happily intoxicated and vaguely nostalgic masses.

"Different Days" and "Pearly Gates" are the obvious standouts on the eight-song record. The former opens with a bleary bass and foot-tapping percussion before expanding, like a mushroom cloud, into the effortless velocity of garage rock with a groove that won't quit. There's even a welcome hint of emo weariness when vocalist Nick Chiericozzi sings *And I hate being young*. At just over six minutes long, "Pearly Gates" is the record's longest track; its rapid-fire guitars and cacophonous sound make it fast, slick blues for the noise-rock crowd.

The album is not without less exciting moments, however, and tracks such as "Dark Waltz" and "Get What You Give" get bogged down while building up to their climaxes, when the entire band finally lets loose. Overall, *Tomorrow's Hits* manages to build on The Men's previous releases, by keeping the energy, infectious riffs, and raucous solos for which the band is loved, and injecting a bit of new (well, old) musical DNA into the mix. (Sacred Bones)

— Lenika Cruz

The Men play the Rickshaw Stop (155 Fell St., San Francisco) 8 p.m., $12. RickshawStop.com

CONCERTS & CLUBS

THURSDAY 13

EAST BAY

All Ages

[illegible] [illegible] international guest musicians for an evening of music from various genres, [illegible], 6-8 p.m., free

Blues, Folk, & Country

Magnolia Sisters Freight & Salvage Coffeehouse, 8 p.m., $20-$28

Jazz, Lounge, & Cabaret

Happy Hour feat. a [illegible] line-up of artists, The Marsh Arts Center, 7 p.m., free
Kenny G Yoshi's Oakland, 8 & 10 p.m., $45-$70
Red [illegible] [illegible] with guest [illegible] singers, The Alley, 8 p.m., free
[illegible] Studio Grand, 9:30 p.m., $10

Rock & Pop

The Lost [illegible] Starry Plough, 8-9:30 p.m., free
[illegible] w/ [illegible] and [illegible], The New Parish, 9 p.m., $5, $8
[illegible] w/ The New [illegible] Wild [illegible], 924 Gilman, 7 p.m., $TBA
The [illegible] w/ [illegible], Kindergarten, and [illegible], Stork Club, 9 p.m., $5

Soul, Funk, R&B, & Hip-Hop

[illegible] [illegible] soul, fusion, and Latin music, Starry Plough, 9 p.m.

free

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], [illegible], Ashkenaz, 9 p.m., $10

SAN FRANCISCO

Blues, Folk, & Country

The Brothers [illegible] [illegible] to The [illegible], [illegible], Chris Haugen, The [illegible] String Band and more, The Chapel, 8 p.m., $15
[illegible] and [illegible] Atlas Cafe, 8 p.m., free
Rick [illegible] Yoshi's San Francisco, 8 p.m., $15
[illegible] and [illegible], 7:30 & 9:30 p.m., $20

Experimental & Avant-Garde

[illegible] / [illegible], 50 Mason Social House, 9 p.m., free
[illegible]: The [illegible] Project SFJAZZ Center, 7:30 p.m., $25-$60
[illegible] w/ [illegible] and [illegible], The [illegible], 7:30 p.m., $27 adv., $30

Jazz, Lounge, & Cabaret

[illegible] "The Shape of Jazz To Come" SFJAZZ Center, 7 & 9:30 p.m., $27

Rock & Pop

Agnes Obel The Independent, 9 p.m., $20
Chris Forsyth and the Solar Motel Band w/ [illegible] and [illegible], Hemlock Tavern, 9:30 p.m., $7

[illegible] w/ [illegible] and [illegible], Bot[illegible] Hill, 8 p.m., $10
[illegible] w/ [illegible] and [illegible], 9 p.m., $5-$7
[illegible] w/ [illegible] and [illegible], Rickshaw Stop, 9 p.m., $10
[illegible] w/ [illegible], The [illegible], 8 p.m., $26-$30
The [illegible] w/ The [illegible] and [illegible], 9 p.m., $8
The [illegible] w/ [illegible], [illegible], Hotel Utah, 9 p.m., $10

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], [illegible], 9:30 p.m., $5 [illegible], $8 after

FRIDAY 14

EAST BAY

Blues, Folk, & Country

[illegible] The Baltic, 8:30 p.m., free
[illegible] w/ The [illegible], The [illegible] and McCrea's [illegible], [illegible], 8 p.m., $8
The Berkeley Balkan [illegible] w/ [illegible], Starry Plough, 9 p.m., $8-$10
[illegible] w/ [illegible], 9 p.m., $15-$18
The [illegible] [illegible], 9 p.m., $8

Classical & Opera

[illegible] St. Mark's Episcopal Church, 8 p.m., $15, $12 seniors [illegible]
[illegible] [illegible] Berkeley Arts [illegible], noon, free

Experimental & Avant-Garde

Jose La Barbara [illegible], 7:30 p.m., $7

Jazz, Lounge, & Cabaret

Jazz [illegible] [illegible] emerging jazz stars as they [illegible] in a talent search, The Sound Room, 7 p.m., free
Kenny G Yoshi's Oakland, 8 & 10 p.m., $45-$65
[illegible] and [illegible] Freight & Salvage Coffeehouse, 8 p.m., $21, $23
[illegible] 9:30 p.m., free
Red [illegible] [illegible] with guest [illegible] singers, The Alley, 8 p.m., free
[illegible] and Friends w/ [illegible], [illegible] Gallery, 8:30 p.m., $15

Rock & Pop

The [illegible] w/ [illegible] and [illegible], [illegible] Club, 9 p.m., $5
[illegible] w/ [illegible], The [illegible], 9 p.m., $8
[illegible] and the People [illegible] w/ [illegible] and [illegible], The [illegible] Lounge, 9 p.m., $TBA
[illegible] w/ [illegible], [illegible], [illegible] 10 Seconds, [illegible], 2:14 p.m., $11-$14
Flogging Molly w/ Joey [illegible] and the [illegible] and Johnny [illegible] and the [illegible], The Fox Theatre, 7:30 p.m., $33-$50
[illegible] w/ [illegible], 9 p.m., $16, $17
[illegible] w/ [illegible], The [illegible], 9 p.m., $8
[illegible] w/ [illegible], 9 p.m., $20
[illegible] w/ [illegible], [illegible], 8 p.m., $10

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], The New Parish, 9 p.m., $12
[illegible] Zellerbach Hall, 8 p.m., [illegible] at $20

[illegible] [illegible], 9 p.m., free
[illegible] w/ [illegible] and Todd [illegible], 8:30 p.m., $10

SAN FRANCISCO

Blues, Folk, & Country

[illegible] [illegible], 8 p.m.-midnight, free
[illegible] w/ The [illegible], [illegible] American Music Hall, 9 p.m., sold out
[illegible] and Her [illegible] [illegible], 7:30 & 10 p.m., $22
[illegible] w/ [illegible] and the [illegible], Slim's, 9 p.m., $12, $15

Experimental & Avant-Garde

[illegible]: The [illegible] Project SFJAZZ Center, 7:30 p.m., $25-$60

Jazz, Lounge, & Cabaret

[illegible] Top of the Mark, 9 p.m.-12:30 a.m., $10
[illegible] w/ [illegible], Hotel Nikko, 8 p.m., $40
[illegible] w/ [illegible], [illegible] Lounge, 9:30 p.m., $15
The [illegible] [illegible] Records, 5:30-8 p.m., free
The [illegible] w/ The [illegible], [illegible] of the Hill, 8:30 p.m., $13, $15
[illegible] Atlas Cafe, 7:30 p.m., free

Rock & Pop

[illegible] w/ The [illegible], [illegible], 9 p.m., $7
[illegible] w/ [illegible] and the [illegible], [illegible] and the [illegible], [illegible], 8:30 p.m., $11, $13
The [illegible] w/ [illegible], 9 p.m., $17
The [illegible] w/ The Night [illegible], [illegible], 50 Mason Social House, 9 p.m., free
[illegible] w/ [illegible] and American [illegible], Boom Boom Room, 9:30 p.m., $15
[illegible] w/ [illegible], [illegible], 9 p.m., $20
[illegible] w/ [illegible], The Fillmore, 9 p.m., $25-$30
[illegible] w/ [illegible] and [illegible], Rickshaw Stop, 9 p.m., $12
[illegible] w/ [illegible], 7:30 p.m., $8
The [illegible] w/ [illegible], [illegible], 9 p.m., $8-$10

Soul, Funk, R&B, & Hip-Hop

[illegible] feat. [illegible], Yoshi's San Francisco, 8 & 10 p.m., $17-$20
[illegible] w/ [illegible], The Independent, 9 p.m., $25
[illegible] w/ [illegible] and [illegible], [illegible], 9 p.m., $7-$10

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], The Chapel, 9 p.m., $17-$19

SATURDAY 15

EAST BAY

Blues, Folk, & Country

The [illegible] w/ The Richmond Boys, Starry Plough, 9 p.m., $8, $10-$12
[illegible] [illegible], 9 p.m., free
[illegible] [illegible] at 6:30 p.m., [illegible] Hall, 9 p.m., $10
[illegible] [illegible], 7 p.m., free
[illegible] [illegible], 9:30 p.m., free
The [illegible] w/ [illegible], [illegible] and [illegible], [illegible], 8 p.m., $13-$15

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March 13-15

Vicki Chase
March 20-22

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Mixcrate.com/djdelon

FRIDAY MAR 14
MACABÉA 8PM
Augmented by Cuban and North American multi-instrumentalists, Oakland's own Macabéa take a detour through Jazz and Funk before diving deep into Brazilian music. It's like someone pushed four musicians from all Americas into the same room and locked the door. It doesn't matter whether it's a classic Bolero or a faster Samba, the four musicians of Macabéa say "don't label it, simply listen to it and get ready to dance!"
Facebook.com/MacabeaTrio

CHARLES WHEAL BAND 8PM
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Charles Wheal & his band play some of the highest quality traditional jazz-influenced blues and roots music on the scene today. In his live performances as well as his recordings, the authentic arrangements are delivered by seasoned performers with passion and flawless musicianship.
CharlesWheal.com

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PICKS

Nervous

Shpongle
When I attended the Coachella Valley Music and Arts Festival in 2011, a few of my friends kept excitedly mentioning a group called Shpongle. I had no idea what they were talking about, but I liked to roll the nonsense word in my mouth. *Shpongle*. I figured, with a moniker like that, that the music must be weird — turns out that's the understatement of the century. Simon Posford and Raja Ram, aka Shpongle, have been shattering minds by fusing sounds of world music — for example, Moroccan drums, Turkish operatic singing, and the silver flute — with psychedelic electronic music and vivid, trippy imagery for nearly two decades. The effect is nothing short of mind-blowing. Every few years, Shpongle switches up its live show (which, in the past, has also included a bevy of theatrically costumed dancers). At the Regency Ballroom (1290 Sutter St., San Francisco) this week, the UK-based duo will debut *Shpongletron*, the duo's third incarnation. At the very least, expect the experience to spark hours of discussion. — *Madeleine Key*

Thursday, Mar. 13, 8 p.m., $27.50, $30. TheRegencyBallroom.com

Nervous
Columbus, Ohio is home to Ohio State University, one of the largest gay populations in the country, and, perhaps lesser known, a thriving DIY punk scene. Nervous is one of the more notable bands to emerge from the Midwest college town as of late. Formed in 2011 by guitarist/vocalist Mickey Marie and bassist/vocalist Jeff Kleinman, the trio (which also includes drummer Nick Schuld) plays a blistering form of post punk with all the feverishness that its name implies. It's no act. In an interview with the Moscow-based blog Behind Punk, Marie said she was suffering from severe anxiety, depression, and other health ailments, including a damaged voice (from over-singing in her prior band, New Creases) when she and Kleinman, who had just begun dating, started playing music together. "All of his bass lines made my weird guitar noodlings make sense," she said. "He helped me channel my despair." The band is currently on a month-long tour that includes several dates in the Bay Area, including Thursday at 1-2-3-4 Go! Records (420 40th St. #5, Oakland) and Sunday at the Hemlock Tavern (1131 Polk St., San Francisco). — *Kathleen Richards*

Thursday, Mar. 13, 7 p.m., $5. 1234GoRecords.com. Sunday, Mar. 16, 8:30 p.m., $6. HemlockTavern.com

C&C

Michael and Shay Black [illegible] Coffeehouse, 8 p.m., $20-$25
Wake the Stars First [illegible] 8 p.m., $15, $20

Experimental & Avant-Garde

[illegible] California and [illegible] 8 p.m., $15-$12 students and [illegible]
[illegible] Quartet [illegible] Concert Hall, 8 p.m., $15-$10 [illegible]
Friends of the Artist performances honoring an exhibit by [illegible] Berkeley Arts Festival, 7:30 p.m., $6-$10

Gospel & Vocal

Oakland Interfaith Gospel Choir's Concert [illegible] w/ Oakland [illegible] Gospel Choir, Oakland Interfaith Youth Choir, Oakland Interfaith Community Choir, [illegible] Carey and [illegible], Anthony [illegible] and [illegible] Movement, Wings of Glory, and more, First Congregational Church, 7:30 p.m., free

Jazz, Lounge, & Cabaret

[illegible] Trio Cafe [illegible], 7:30 p.m., free
Beats and Burlesque [illegible] Cafe, 8 p.m., $15
[illegible] Cafe [illegible], 7 p.m., free
[illegible] [illegible] Pub, 9:30 p.m., $3
[illegible] 57th Street Gallery, 8:30 p.m., $15
The [illegible] Trio [illegible] Center for the Arts, 4 p.m., $79
[illegible] [illegible] Oakland, 7:30 & 9:30 p.m., $45-$90
[illegible] Burlesque for the [illegible] [illegible] Openhouse, 8:30 p.m., $10
[illegible] [illegible], 9:30 p.m., free

Rock & Pop

[illegible] w/ [illegible], [illegible] High, 7 p.m., $6-$10
The [illegible] w/ [illegible] The [illegible], [illegible] and [illegible], [illegible] 8 p.m., $10
Fantasia SF w/ Girls with Guns, Jack Killed Jill, Psycho Kitty, and Dick and Jane, The Uptown, 9 p.m., $8
[illegible] w/ [illegible] 10 p.m., $10
The [illegible] w/ [illegible] and The [illegible], the New Parish, 9 p.m., $15-$18
[illegible] w/ [illegible] and [illegible], 9 p.m., $5

World, Latin, Reggae, & Hip-Hop

Arabic Music and Dance [illegible], 7 p.m., free
[illegible] salsa lesson [illegible] at 7 pm, La Peña Cultural Center, 9 p.m., $12-$16
[illegible] [illegible] 9:30 p.m., $15
[illegible] Party [illegible] at 7 pm and [illegible] at 8 pm [illegible] 7 p.m., $15-$20
Salsa and [illegible] Party [illegible] and a salsa class [illegible] performance by [illegible] 7:30 p.m., $10
[illegible] Arts Festival feat. [illegible] Dance Company, [illegible], [illegible] Santos, [illegible], [illegible] Dance Troupe, [illegible] and [illegible], and DJ [illegible], 7 p.m., $15, $20

SAN FRANCISCO

All Ages

[illegible] SFJAZZ Center, 11 a.m., $15 adult, $5 child

Blues, Folk, & Country

[illegible] and [illegible] [illegible] Cafe, 8 p.m., free
[illegible] Fugitives w/ [illegible], [illegible] 7:30 p.m., $8
[illegible] [illegible] 7:30 & 10 p.m., $24
[illegible] [illegible] with [illegible] Cafe [illegible], 10:30 and 12:15 p.m., free
[illegible] w/ [illegible] St. [illegible] Church, 8 p.m., $17-$20
[illegible] w/ The [illegible], Great American Music Hall, 9 p.m., $18
[illegible] [illegible] 2 p.m., free
[illegible] w/ [illegible], 8:30 p.m., free
The [illegible] The [illegible] 9:30 p.m., free
[illegible] w/ [illegible] and [illegible], Bottom of the Hill, 9:30 p.m., $10-$12

Classical & Opera

[illegible] [illegible] Presbyterian Church, 8 p.m., $14-$36, $10 students
[illegible] St. Mark's Lutheran Church, 7:30 p.m., $30-$50
San Francisco Symphony Presents: [illegible] Symphony Hall, 8 p.m., $15-$80

Experimental & Avant-Garde

[illegible] Meridian Gallery, 7:30 p.m., $10
[illegible] The [illegible] Project SFJAZZ Center, 7:30 p.m., $25-$60

Jazz, Lounge, & Cabaret

[illegible] w/ [illegible], Hotel [illegible], 7 p.m., $20

Rock & Pop

[illegible] [illegible] House, 10 p.m., free
[illegible] [illegible]

7 p.m., free

Goho and Mob w/ Gold Owl and Kobe Fay, 41 Mie, 8 p.m., $6

La Plebe w/ Ultimate Bandits, Alameda, The [illegible] Oakland, [illegible], Amnesia, The Kinds, and Sixty Bandits, Stone Parasite, 4:30 p.m., $12

Lovejunket w/ The Windshield Cowboys and Scott Michelson. Hemlock, 8 p.m., $10

Pending Blue w/ TCR Handclasmer and Blood Sister. Bottom of the Hill, 8 p.m., $8

The Queen is Dead feat. This Charming Band w/ Club Bitter Fury, Moon Moon and Bravo! Clubmeat spinning Morrissey and The Smiths. Hills Bar, 9 p.m., $6, $8

Oakland, Caribou w/ The Dandy Gentlemen. The Fillmore, 8 p.m., $26.50

This Will Destroy You w/ Silent Land Time, Oakland. The Chapel, 9 p.m., $15

Soul, Funk, R&B, & Hip-Hop

3 Oakland/4 Bloom Yoshi's San Francisco, 8 & 10 p.m., $12-$46

Gaslight w/ King Tree Jake Mall, Totally Insane, Dalane, Oakland, Solid City Troublemen, and Mpho One, Hiro's, 9 p.m., $14, $16

Odd Dosses's The Lindsanse w/ New Boo, The Independent, 8 p.m., $20

SUNDAY 16

EAST BAY

Blues, Folk, & Country

Banjo Man Stork Club, 1 p.m., $TBA

Prince Forever: a Girls Bay Piedmont Piano Company, 7:30 p.m., $15

The Violin Lynch Band Freight & Salvage Coffeehouse, 8 p.m., $15, $19

Piano and Lush Through Salvage, 1 p.m., free

Sunday Oakland, Banes with the Kasen Café Mediterraneo, 10 a.m., free

Classical & Opera

Berkeley Symphony Paradise Unsound Piedmont Center for the Arts, 5 p.m., $15

Ashkenaz Quartet Zellerbach Hall, 5 p.m., tickets start @ $42

Oakland East Orchestra Lake Merritt United Methodist Church, 4 p.m., free

Experimental & Avant-Garde

Grand Sharp Tinnein, 9 p.m., $15

Grand Pole w/ 40th Schenck Quintet, Grand Ivy and Festival, 4:30 p.m., $4-$20

Jazz, Lounge, & Cabaret

Cold Mestings The Sound Room, 8 p.m., $15

The "In the Tradition" Piano Trio Ft. Judith Bolone 8 p.m., $20

Jack Dysis California Jazz Conservatory, 4:30 p.m., $15, $12 students and seniors

Indo and R&B Night Dorsey's Locker, 6-10 p.m., free

Trio at the Dalose, feat. Grupo Fable Dalose Chapel of the Chimes, 2 p.m., $15, $10 seniors and students

John Schott Revoir Café, 5 p.m., free

Kenny @ Yoshi's Oakland, 7 & 9 p.m., $18-$50

Inn Wong Ensemble High Noon Dalose Café, 3-6 p.m., free

Memory Fails w/ Third Set Noon Lao Bar Tree Fifty-Five, 8:30 p.m., free

Rock & Pop

Highland Timebase w/ Treehouse, Steve-Land, and Dallema, Stork Club, 8 p.m., $6

Bluelet Grand Cafe Van Sleef, 8 p.m., free

Darling Blue w/ Fine Steps and The Tones, The Night Light, 8 p.m., $7

Rock N' Roll Sunday different line-up each week. The Fireside Lounge, 8 p.m., free

Soul, Funk, R&B, & Hip-Hop

Fresh Steps with monthly live hip-hop and Oakland DJ Oakland. Luka's Taproom & Lounge, 5 p.m., free

World, Latin, Reggae, & Reggaeton

Dalose Lavalle Studio Grand, 6 p.m., $15

Musicas Sevilanas La Peña Cultural Center, 5 p.m., free

Club among Chefs: Celebrating Dalose Around The Grand Through Song and Brandt w/ Betty Rose, Illinson Adobe Band, and Dead Vibe singer Thelo Peach, Sacred Ground Center, 7:15 p.m.

SAN FRANCISCO

Blues, Folk, & Country

Howell Dalose Karsenia 8:30 p.m., $7-$10

Mile Foster w/ Douglas Dean, The Independent, 8 p.m., sold out

The Possessions w/ Sunny Jim Brown and Hay Rames, Thee Parkside, 4-7 p.m., free

Tony Resolution Johnny Foley's Irish House, 5 p.m., free

Classical & Opera

Christopher Maltman and Chapel Middleton Herbst Theatre, 7 p.m., $30-$65

Cavallino Dalosear Lounge St. Mark's Lutheran Church, 4 p.m., $30

Live Wa Bane St. Mary's Cathedral, 3:30 p.m., $15-$30

Oakland Cello Project Yoshi's San Francisco, 8 p.m., $22, $26

San Francisco Symphony presents: The SFS Youth presents: Davies Symphony Hall, 2 p.m., $12-$60

Experimental & Avant-Garde

Kinsar: The Trio Project SFJAZZ Center, 7:30 p.m., $25-$60

Jazz, Lounge, & Cabaret

Cheyenne Jackson w/ Ben Toth, Feinstein's at the Nikko, 7 p.m., $60

The Emergency Ensemble El Rio, 8 p.m., free

Rock & Pop

Daysleeper w/ Four Year Strong, Daylight, and Motorpro, Slim's, 7:30 p.m., $16, $18

The Bargains w/ Fisherman's Tiki Party feat. Concern Satisfaction, Make-Out Room, 7:30 p.m., $8

VENUE DIRECTORY

EAST BAY

1-2-3-4 Go! Records 423 40th St., Oakland, 510-655-0295.

20th Street Collective 477 25th St., Oakland, 510-384-3148.

37th Street Art Gallery 3701 Telegraph Ave., Oakland, 510-654-8974.

924 Gilman 924 Gilman St., Berkeley, 510-525-9926.

Actual Café 6334 San Pablo Ave., Oakland, 510-653-8100.

Air Bar & Lounge 492 9th St., Lower Patio, Oakland, 510-444-2377.

Albatross Pub 1822 San Pablo Ave., Berkeley, 510-843-2473.

The Alley 3325 Grand Ave., Oakland, 510-444-8505.

Alameda Music 2455 Telegraph Ave., Berkeley, 510-849-1125.

Art House Gallery & Cultural Center 2905 Shattuck Ave., Berkeley, 510-472-3170.

Ashkenaz 1317 San Pablo Ave., Berkeley, 510-525-5054.

Oakland Cafe 1820 Broadway, Oakland, 510-893-3840.

The Bottle 135 Park Pl., Point Richmond, 510-237-3890.

Brasil and Bar 510 17th St., Oakland, 510-444-2288.

Frank Bette Center for the Arts 1601 Paru St., Alameda, 510-523-6957.

Cafe Van Kleef 1621 Telegraph Ave., Oakland, 510-763-7711.

Caffe Trieste 2500 San Pablo Ave., Berkeley, 510-548-5198.

Club 21 2111 Franklin St., Oakland, 510-268-9425.

Coffee Mi 3363 Grand Ave., Oakland, 510-465-4228.

Conga Lounge 5422 College Ave., Oakland, 510-463-2681.

The Continental Club 1658 12th St., Oakland, 510-834-9816.

Concord Pavilion 2000 Kirker Pass Road, Concord, 925-676-8742.

Oakland Fox 1807 Telegraph Ave., Oakland, 510-302-2250.

Eagles Hall 2305 Alameda Ave., Alameda, 415-285-6198.

Eli's Mile High Club 3629 Martin Luther King Jr. Way, Oakland, 510-655-6661.

Era Art Bar and Lounge 19 Grand Ave., Oakland, 510-832-4400.

First Congregational Church 2345 Channing Way, Berkeley, 510-848-3696.

Forbidden Island Tiki Lounge 1304 Lincoln Ave., Alameda, 510-749-0332.

Fox Theater 1807 Telegraph Ave., Oakland, 510-302-2250.

Freight & Salvage 2020 Addison St., Berkeley, 510-644-2020.

The Greek Theatre 2001 Gayley Rd., Berkeley, 510-642-0212.

Hertz Hall UC Berkeley (Bancroft Way at College Ave.), Berkeley, 510-642-9988.

High Street Station 1303 High St., Alameda, 510-995-8049.

Island Paradise Club 1436 Oakland St., Alameda, 510-865-2820.

Ivy Room 860 San Pablo Ave., Albany, 510-524-9220.

Jazzschool 2087 Addison St., Berkeley, 510-845-5373.

Jewish Community Center of the East Bay 1414 Walnut St., Berkeley, 510-848-0237.

John Pavlick's 1913 Park St., Alameda, 510-522-8285.

Lounge 3181 Oakland Ave., Berkeley, 510-843-8177.

Lake Chalet 1520 Lakeside Dr., Oakland, 510-208-5454.

Kip's Bar & Grill 2439 Durant Ave., Berkeley, 510-848-4340.

La Peña Cultural Center 3105 Shattuck Ave., Berkeley, 510-849-2568.

Linen Pavilion Theater 600 Pollet St., Oakland, 510-464-3543.

The Layover 1517 Franklin St., Oakland, 510-834-1517.

The Legionnaire Saloon 2272 Telegraph Ave., Oakland.

Lounge 3411 3411 MacArthur Blvd., Oakland, 510-531-3411.

Luka's Taproom & Lounge 2221 Broadway, Oakland, 510-451-4677.

Merchant's Saloon 401 2nd St., Oakland, 510-465-8032.

Mills College 5000 MacArthur Blvd., Oakland, 510-430-2296.

Missed Lounge 2900 San Pablo Ave., Berkeley, 510-548-2080.

New Karibbean City 1408 Webster St., Oakland, 510-251-8202.

The New Parish 579 18th St., Oakland, 510-444-7474.

The Night Light 311 Broadway, Oakland, 510-292-1813.

Oakland Metro Operahouse 630 3rd St., Oakland, 510-763-1146.

ORACLE Arena 7000 Coliseum Way, Oakland, 510-569-2121.

Paramount Theatre 2025 Broadway, Oakland, 510-465-6400.

Piedmont 801 Washington St., Oakland, 510-730-6104.

Piedmont Piano Company 1728 San Pablo Ave., Oakland, 510-547-8188.

Quinn's Lighthouse 1951 Embarcadero Cove, Oakland, 510-536-2050.

Rainbow 430 13th St., Oakland, 510-891-2903.

Rhythmix Cultural Works 2513 Blanding Ave., Alameda, 510-865-5060.

The Rock Gallery 1745 San Pablo Ave., Oakland.

Oakland's Roadhouse 1701 Clement Ave., Alameda, 510-337-0189.

Ruby Room 132 14th St., Oakland, 510-444-7224.

Linwood Ultra Lounge 241 13th St., Oakland, 510-839-1900.

Sleep Train Pavilion 2000 Kirker Pass Rd., Concord, 925-676-8742.

The Stork Street 2187 Broadway, Oakland, 510-496-4360.

Spreckelsroom 2428 Lincoln Ave., Alameda, 510-522-1500.

Starry Plough 3101 Shattuck Ave., Berkeley, 510-841-2082.

Stork Club 2330 Telegraph Ave., Oakland, 510-444-6174.

Studio Grand 3234 Grand Ave., Oakland.

Subterranean Art House 2179 Bonar St., Berkeley, 510-981-1291.

Uptown 1928 Telegraph Ave., Oakland, 510-451-8100.

Vinyl at Venue 420 14th St., Oakland, 510-379-9854.

White Horse Inn 6551 Telegraph Ave., Oakland, 510-652-3820.

Yoshi's 510 Embarcadero West, Oakland, 510-238-9200.

Zellerbach Hall UC Berkeley, Berkeley, 510-642-9988.

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C&C

The Supervillains w/ Stick Figure and [illegible], The [illegible], 9 p.m., $22.50
Last Tuesday [illegible], The [illegible], Bottom of the Hill, 8:30 p.m., $10
Alameda w/ [illegible], [illegible] 8:30 p.m., $6
Shady Eldorado w/ [illegible], 9 p.m., $8
Tonight w/ [illegible], 1015 Folsom Nightclub, 9 p.m., free before 11 p.m.
Unplugged feat. Legal Illusion w/ [illegible], The Fourth [illegible], The Arts, The [illegible], and The [illegible], DNA Lounge, 9 p.m., $10, $12

Soul, Funk, R&B, & Hip-Hop

[illegible] w/ [illegible], The Regency Ballroom, 8 p.m., sold out
Bottom of the Cypher w/ [illegible], [illegible], Boom Boom Room, 9 p.m., free

MONDAY 17

EAST BAY

Blues, Folk, & Country

[illegible] Albatross Pub, 9 p.m., $2
41st Annual St. Patrick's Day Celebration feat. [illegible] with Fergus, the McBride Irish Dancers, and [illegible] and the Monday night céilí musicians, Starry Plough, 11 a.m., $10

Experimental & Avant-Garde

Elliott Sharp [illegible], 8 p.m., $15

Jazz, Lounge, & Cabaret

Big [illegible] Yoshi's Oakland, 8 p.m., $16
Craig [illegible] [illegible] Lounge, 8 p.m., free
Playtime: [illegible] feat. [illegible], Café [illegible], 7 p.m., free

Rock & Pop

[illegible] w/ [illegible], [illegible], 9 p.m., $6-$10

Soul, Soul, R&B, & Hip-Hop

Funky Mondays [illegible] Lounge, 9 p.m., free

SAN FRANCISCO

Blues, Folk, & Country

Acoustic Room [illegible], [illegible], 7 p.m., free
[illegible] Mondays Amnesia, 8 p.m., free
[illegible] w/ [illegible], Great American Music Hall, 8 p.m., $20, $22
[illegible] w/ The [illegible], [illegible], 9 p.m., $5

Experimental & Avant-Garde

Ralph Carney's [illegible] Jazz Project The Chapel, 9 p.m., free

Jazz, Lounge, & Cabaret

Le Jazz Hot Le Colonial, 7 p.m., free
[illegible] [illegible] & [illegible], 7:30 p.m., $12

Rock & Pop

[illegible] w/ The [illegible], Hemlock Tavern, 8:30 p.m., $5

Soul, Funk, R&B, & Hip-Hop

[illegible] w/ [illegible], The Independent, 8 p.m., $16, $18

TUESDAY 18

EAST BAY

All Ages

[illegible] [illegible] collaborates with local, [illegible], and international guest musicians for an evening of music from various genres, [illegible] Restaurant and Delicatessen, 6-8 p.m., free

Blues, Folk, & Country

[illegible] [illegible] at [illegible] Ashkenaz, 8:30 p.m., $10
[illegible] w/ [illegible], The Night Light, 9 p.m., $5

Jazz, Lounge, & Cabaret

Alameda Community [illegible] [illegible], 7:30 p.m., free
[illegible] [illegible] for Oakland School for the Arts Yoshi's Oakland, 8 p.m., $18
[illegible] dinner jazz with guest [illegible], The Alley, 9 p.m., free

Soul, Funk, R&B, & Hip-Hop

The [illegible] Hip-hop night [illegible], w/ [illegible], [illegible], 9 p.m., free

World, Latin, Reggae, & Reggaeton

Layla [illegible] The Layover, 10 p.m., TBA

SAN FRANCISCO

Blues, Folk, & Country

[illegible] [illegible], 10 p.m., free
James [illegible] w/ [illegible], Great American Music Hall, 8 p.m., $25, $27
Jody [illegible] [illegible] Social [illegible], 9 p.m., free
John [illegible] [illegible] & Blues, 7:30 & 9:30 p.m., $18

Experimental & Avant-Garde

[illegible] [illegible], [illegible] Lounge, 8 p.m., $10, $15
[illegible] [illegible] Café, 8:30 p.m., free

Jazz, Lounge, & Cabaret

[illegible] Big Band Yoshi's San Francisco, 8 p.m., $22

Rock & Pop

[illegible] w/ [illegible], 7 p.m., $5
[illegible] w/ [illegible], Amnesia, 9:15 p.m., $7-$10
[illegible] w/ [illegible], Bottom of the Hill, 9 p.m., $10
[illegible] and the [illegible], Boom Boom Room, 9:30 p.m., $5
[illegible] w/ [illegible], The Light [illegible], DNA Lounge, 8 p.m., $10, $12
[illegible] w/ The [illegible], Amnesia, [illegible], 9:30 p.m., $5
[illegible] w/ [illegible], Great [illegible], Hotel Utah, 8 p.m., $8
[illegible] The Warfield, 8 p.m., $30
[illegible] [illegible] & [illegible], Hemlock Tavern, 8:30 p.m., $8

Soul, Funk, R&B, & Hip-Hop

[illegible] Brick & Mortar Music Hall, 9 p.m., $12, $14

WEDNESDAY 19

EAST BAY

Blues, Folk, & Country

[illegible] w/ Jeff Larson and Whitney Mongé, Freight & Salvage Coffeehouse, 8 p.m., $15, $17
[illegible] w/ [illegible], and [illegible], The Unplugged [illegible], 9:30 p.m., free
Whiskey Brothers Alameda Pub, 9 p.m., free

Experimental & Avant-Garde

[illegible] w/ Whiskey [illegible], Berkeley Arts Festival, 8-10 p.m., $6-$20

Jazz, Lounge, & Cabaret

[illegible] [illegible] Roadhouse, 8:30 p.m., free
[illegible] Café, 8 p.m., free
[illegible] [illegible] Arts Center, 7 p.m., free
[illegible] dinner jazz with guest [illegible], The Alley, 8 p.m., free
The [illegible] Amnesia, 8 p.m., $10

Rock & Pop

[illegible] w/ [illegible], The Night Light, 9 p.m., $7
The [illegible] [illegible], 9 p.m., $6
[illegible] Alameda, 9 p.m., $12
[illegible] w/ [illegible], The Uptown, 9 p.m., free

Soul, Funk, R&B, & Hip-Hop

[illegible] Jazz improv jam, The Layover, 10 p.m., free

World, Latin, Reggae, & Reggaeton

Caribbean Night with Reggae [illegible], [illegible] 7-11 p.m., free

SAN FRANCISCO

Blues, Folk, & Country

The [illegible] w/ The [illegible], [illegible] Social [illegible], 8 p.m., free
[illegible] Amnesia & Blues, 7:30 & 9:30 p.m., $15

Jazz, Lounge, & Cabaret

[illegible] Amnesia, 9 p.m., free
[illegible] Amnesia, 10 p.m., free
[illegible] w/ Matt [illegible] and [illegible], Yoshi's San Francisco, 8 p.m., $21
[illegible] [illegible] 6:30 & 8:30 p.m., $6
The [illegible] Amnesia, 9 p.m., free

Rock & Pop

[illegible] w/ special guest, [illegible], 8:30 p.m., $9
[illegible] w/ [illegible], DNA Lounge, 8 p.m., $10, $12
[illegible] w/ [illegible], Hemlock Tavern, 8:30 p.m., $7
[illegible] w/ [illegible], Hotel Utah, 8 p.m., $10
[illegible] the [illegible], Hemlock Tavern, 8 p.m., $10
[illegible] w/ [illegible], The Chapel, 8 p.m., $15, $16
[illegible] w/ [illegible], 8 p.m., $15
[illegible] w/ [illegible], Brick & Mortar Music Hall, 8 p.m., $10
[illegible] w/ [illegible], Hemlock Tavern, 9 p.m., free
[illegible] w/ [illegible], Bottom of the Hill, 9 p.m., $12, $14

Soul, Funk, R&B, & Hip-Hop

[illegible] Boom Boom Room, 9:30 p.m., $5

World, Latin, Reggae, & Reggaeton

[illegible] w/ [illegible], The Independent, 8 p.m., $18
[illegible] w/ [illegible] special guests, [illegible], 10 p.m., $5

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St. Oakland, CA, 94607. Deadline is 14 days prior to the event date.

DJ & DANCE

THURSDAY 13

EAST BAY

Deep Soul Lounge 24/11, 9 p.m., and
DJ Dollar: soulful, ebullient and funky sounds, Jupiter, 8 p.m., and
DJ Shy: The Layover, 10 p.m., and
Golden Era Selections w/ [illegible] from the Vinyl [illegible], Vinyl at Venue Oakland, 10 p.m., free before 11 p.m., $5 after
The Loop: Hip-Hop w/ [illegible] spinning hip-hop, Club 21, 9 p.m., $6-$10
[illegible] Soul Pocket and [illegible], The Layover, 6-10 p.m., free
Lil' Bitty! [illegible], The Legionnaire Saloon, 10 p.m., free
Ear Candy w/ DJ [illegible] spinning hip hop, R&B, house, [illegible], Era Art Bar and Lounge, 9 p.m., free
Slowly Amok White Horse Inn, 10 p.m.-midnight, free
Ultra Wave w/ [illegible], Somar Bar & Lounge, 9:30 p.m., $TBA

More Listings Online
Get info about hundreds of musical events at EastBayExpress.com or m.EastBayExpress.com

FRIDAY 14

EAST BAY

DJ Rocks spins rock and roll, with artworks by [illegible] on display, Fifth Amendment, 7 p.m., $5-$10
DJ White Mass Somar Bar & Lounge, 9 p.m., free
Future Fridays [illegible] spinning hip hop, R&B, and reggae, [illegible], 9 p.m., $5 admission until 1 a.m.
[illegible] Fridays w/ The Rocket City [illegible] spinning [illegible], [illegible], 9 p.m.-2 a.m., free
Latin Explosion [illegible], Club 21, 7 p.m., free before 11 p.m. if you wear green
Old-School hip-hop and funk, Radio, 9 p.m., free
[illegible] Tropical Afro-Caribbean music, La Peña Cultural Center, 8:30 p.m., and
Theory w/ DJ [illegible], Somar Bar & Lounge, 9:30 p.m., $5 after 11 p.m.
Turn It Up with **Mr. Lucky** spinning hip-hop, reggae, house, Latin, and R&B, and more, The Layover, 10 p.m.-2 a.m., and
Vibe! with **DJ Lady Ryan** The Legionnaire Saloon, 9:30 p.m., free
[illegible] w/ DJ [illegible] spinning club classics, Era Art Bar and Lounge, 10 p.m., $10
West & Beat Fridays feat. DJ Tropic spinning [illegible], soca, zouk, salsa, merengue, [illegible], Arabic music, [illegible], Congo Lounge, 10 p.m.
You'll [illegible] and Top 40, [illegible], 9 p.m., $5

SAN FRANCISCO

DJ Ariane w/ [illegible], [illegible], 9 p.m., $10-$20
[illegible] w/ [illegible] and [illegible], [illegible], 9 p.m., $20
[illegible] w/ DJ [illegible] and guests, [illegible], 10 p.m., $8
Martyn w/ Paul Woolford, [illegible], Kenneth [illegible], Mighty, 9 p.m., $15-$20
Nightbeat [illegible] Lady [illegible], and Dr. Tropic [illegible], The Knockout, 10 p.m., $4
[illegible] w/ [illegible], Public Works, 9:30 p.m., $10-$20
[illegible] and [illegible] w/ [illegible] and [illegible], [illegible] vs. Tropic Sleep, DJ Pound, Hydra, The [illegible], and more, 1015 Folsom Nightclub, 10 p.m., $15-$25

SATURDAY 15

EAST BAY

Club Crenshaw w/ [illegible] spinning indie, [illegible], and guilty pleasures, White Horse Inn, 9 p.m., $5-$7
[illegible] w/ DJ [illegible] and guests, spinning hip-hop & R&B, [illegible], 9 p.m., $5 before 11 p.m.
Dancehall Saturdays w/ [illegible] spinning reggae, dancehall, & hip-hop, The Avenue, 9 p.m., and
DJ Dell [illegible] Lounge, 9 p.m., and
The Hanging Garden DJ Squid and Dave Tibbs spin new wave, goth, and synth pop, The Night Light, 9 p.m., $5
[illegible] The Legionnaire Saloon, 9 p.m., and
[illegible] Weekend DJ [illegible] the alpha jams of the eighties and nineties: freestyle, pop, hip hop, R&B, and more, Bar Three Fifty-Five, 10 p.m., free
Magic Mike Event DJ [illegible] & guests, [illegible], Kingman's Lucky Lounge, 9 p.m., free
Play w/ DJ [illegible], R&B, hip-hop, and [illegible], Era Art Bar and Lounge, 9 p.m., and
Reggae Night w/ DJ [illegible], [illegible] Club, 9 p.m., $10
Reggae Night Congo Lounge, 10 p.m., and
Old-School with [illegible], The Layover, 9 p.m., free
Saturday Selections [illegible] spins classic hip-hop, neo soul, and world flavors, Luka's Taproom & Lounge, 10 p.m., $5 before 11 p.m., $10 after
Shakedown w/ DJ [illegible] spinning Top 40 and EDM, Parliament, 9 p.m., $TBA
Vinyl Only! w/ DJ [illegible] spinning punk, dancehall, synth punk, and '80s jams, Ruby Room, 10 p.m.-2 a.m., and

SAN FRANCISCO

[illegible] [illegible] night, DNA Lounge, 9 p.m., $15-$20
Booty Bassment The Knockout, 10 p.m., $5
[illegible] [illegible], Warfield Stag, 9:30 p.m., $8-$15
[illegible] Public Works, 9 p.m., $10
[illegible] vs. The Triple Threat [illegible], Brick & Mortar Music Hall, 9 p.m., $10, $15
Pure Saturdays w/ [illegible], 1015 Folsom Nightclub, 10 p.m., $10 until 10:30 p.m., $20 after
[illegible] w/ [illegible] and [illegible], Monarch, 9 p.m., $10
[illegible] in the loft, Public Works, 9:30 p.m., $10-$15

SUNDAY 16

EAST BAY

[illegible] DJ [illegible] w/ [illegible], Somar Bar & Lounge, 9 p.m., and
Sweet Soul Sundays [illegible] plays [illegible], The Legionnaire Saloon, 8 p.m., free

MONDAY 17

EAST BAY

Mellow on Mondays w/ [illegible], The Legionnaire Saloon, 9 p.m., free
Underground Lounge [illegible], Radio, 10 p.m.-2 a.m., free
[illegible] DJ [illegible] soul and R&B, power pop, nuggets, post-punk, grunge, party rock hits, and more, Bar Three Fifty-Five, 10 p.m., free

PICK

The Hanging Garden
Every third Saturday of the month, DJ Squid and Dave Tibbs pay homage to the Eighties by spinning classic new wave, synth pop, and goth — think The Cure and Joy Division — at The Night Light (311 Broadway, Oakland). This month, the theme of the party is "Bauhaus, Tones on Tail, and Love and Rockets." Tibbs, who has been DJing at dive bars across the Bay Area for the past decade, assured me that The Hanging Garden isn't a listening party. In fact, because the red-lit upstairs room at The Night Light doesn't have much seating, he said, there isn't really even an option for people to just hang out — so they're on their feet and dancing. Every other month, a live band performs at The Hanging Garden, but this Saturday DJ Xiola of the popular San Francisco-based goth party Requiem will be guest DJing. Visual art projected on the walls by the [illegible] will add to the room's sexy, underground vibe. — *Madeleine Key*

Saturday, Mar. 15, 9 p.m., $5. TheNightLightOakland.com

TUESDAY 18

EAST BAY

Bene Lounge [illegible] reggae, funky and more w/ DJ [illegible], [illegible], and [illegible], Era Art Bar and Lounge, 7 p.m., free
[illegible] Somar Bar & Lounge, 9 p.m., $TBA
[illegible] w/ DJ [illegible], Cafe Van Kleef, 9 p.m., free
[illegible] shares selections from their [illegible] collection, Bar Three Fifty-Five, 9 p.m., and

WEDNESDAY 19

EAST BAY

DJ [illegible] spins [illegible] jams, Fifth Amendment, 7 p.m., and
[illegible] w/ [illegible], The New Parish, 10 p.m., free
The Lift [illegible] w/ DJ [illegible] and special guests, Luka's Taproom & Lounge, 9 p.m., free
[illegible] w/ DJ [illegible], The Layover, 9 p.m., free
[illegible] w/ DJ [illegible] and guests, The Legionnaire Saloon, 9 p.m., free
Transcendental DJ [illegible] spins everything from doo-wop to punk [illegible] from the '50s through the '90s, [illegible] Saloon, 10 p.m.-2 a.m., free
World Wide Worship w/ DJ [illegible], Somar Bar & Lounge, 10 p.m., and
[illegible] an eclectic mix of art, vibes, visuals, [illegible], and bass, Era Art Bar and Lounge, 9 p.m., $5

Brotzeit
Oakland's Waterfront Biergarten
Homemade German Food
Happy Hour – Brunch – [illegible]

PUNCH LINE
SAN FRANCISCO
GREG FITZSIMMONS
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COBB'S COMEDY CLUB
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THE NIGHT LIGHT
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311 BROADWAY OAKLAND 94607
MARCH
WEDNESDAY THE 12TH 9PM / $7
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DOWNSTAIRS: WILLIE MAXX (TRILL TEAM & LOCAL 1200) ALL STYLES ALWAYS STYLISH
9PM / $5 THURSDAY THE 13TH
KA'RA, MAYA SONGBIRD, 'L SPACELY, & FAVI ESTRELLA
DOWNSTAIRS: CAVITY [illegible] DJ STAND-IN SWEET AND STICKY SOUNDS FROM THE 60'S, 70'S, AND 80'S
FRIDAY THE 14TH 9PM / $7
REPLICANT PRESENTS A WHITE HUNTER, WINDOW, SHARON TATE FETUS EXPLOSION, FOIR ORAS WITH RESIDENT DJ'S SKY MADDEN & KERRI LEBON
DOWNSTAIRS: JUMPSUIT FRIDAY WITH DJ DON'T TELL MOM & THE [illegible] - HITS FOR LOVERS AND BOOTY SHAKERS ALIKE. WEAR A JUMPSUIT/WIN A PRIZE!
9PM / $5 SATURDAY THE 15TH
DJ SQUID AND DAVE TIBBS PRESENT THE HANGING GARDEN FEATURING SPECIAL GUEST DJ XIOLA (REQUIEM) THIS MONTH'S THEME: BAUHAUS, TONES ON TAIL AND LOVE & ROCKETS, AND MUCH MORE!
DOWNSTAIRS: THE LEGENDARY [illegible] (OAKLAND [illegible]) SETS OFF THE DANCE PARTY DROPPING HITS FROM ALL DJ [illegible]
SUNDAY THE 16TH 9PM / $7
STRANDED PRESENTS PUBLIUS HISS, FINE STEPS, & TIARAS
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MONDAY THE 17TH [illegible]
TUESDAY THE 18TH [illegible]

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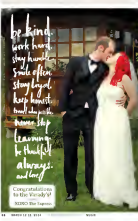
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work hard.
stay humble.
Smile often.
stay loyal.
keep honest.
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never stop
learning.
be thankful
always.
and love.

Congratulations to the Varady's!

XOXO The Express

SAVAGE LOVE

FAITHFUL

Deciding on whether or not to stay in roller-coaster relationship, pursue BDSM outside of marriage, and get a group facial

By Dan Savage

I have a terminal disease and don't have more than five or six years left. I haven't told my wife, which brings me to my problem. We had lived together for seven years when she cheated on me the first time. We worked things out, we got back together, but we continued to live separately. Then I cheated on her. We got back together again but continued living apart. After a year of therapy, we got married, but we kept our households separate. Fast-forward one eviction and three years of living in a studio driving each other crazy and she cheated on me again. I moved out. A few months and a terminal diagnosis later, I don't have the will to file the divorce paperwork. We've talked a few times about trying to figure out how to fix us, but I don't know if I can ride this messed-up roller coaster anymore. On the other hand, I don't want to waste the rest of my life being a divorced fortysomething. She reads your column every week, so if you publish this, I'll have to talk to her about my illness, so at least that won't be an issue. What should I do about us?

Doubting The Marital Future Again

You and the wife have a resilient connection, DTMFA. Some intangible something or other has pulled you toward each other despite infidelities on both sides. And reading between the lines — and ignoring the acronym your sign-off creates — it doesn't sound like being alone or your terminal illness are the only reasons you're hesitating to file those divorce papers. It sounds to me like you love your wife, DTMFA, and it sounds like she loves you. Imperfectly. And maybe your semi-imminent death is putting those infidelities in their some proper perspective. On some level, you now recognize that your actual, existing, loving-but-flawed marital relationship should be given more weight than the marital ideal that you've both fallen short of, i.e. a flawlessly executed monogamous commitment.

I'm sorry about your diagnosis, DTMFA. I hope your remaining years are rich and rewarding, and it would be a shame if you had to face them alone. Maybe if you two changed your expectations of each other you two would be less disappointed in each other. Good luck.

Are there kinky people interested in BDSM without sex? I'm an early-forties gal living in the Midwest. I'm in a decent-to-great marriage, have two kids, a good life. But my husband is not kinky. I feel like I've done all I can to get him comfortable with rough sex, power play, etc., but aside from some very reluctant spanking, hair pulling, and a few humiliating attempts at bondage, our sex life is almost totally vanilla. I enjoy the sex we have, but not being all of who I am sexually is making me resentful, miserable, and desperate. At this point, I'm not even interested in trying to get my husband on board — it obviously makes him uncomfortable, and I think he's just been hoping my desires would go away. They have not, of course, and will not. But I can't see breaking up my marriage over this! My desires for intense playand play, D/s role-play, etc. are only getting stronger. Is it even worth trying to find people to play with who would be okay with no sex? I think I could be happy staying monogamous if I could just get some of my needs met elsewhere. I'm going insane. Is there any hope?

Sincerely Longing In Midwest

There are lots of people involved in the organized kink scene who do BDSM without the sex, SLIM. For some, the BDSM is the sex. Bondage, D/s, spanking, etc. is all they require to get off. But you'll also find plenty of folks like you in the organized kink scene.

Here's the hard part: doing this on the down low. You don't mention having your husband's okay to outsource your kinks, and I can only assume that you haven't talked about it with him. You need to. Because the more involved you get in the organized kink scene, the more potential play partners you'll have to choose from. The more play partners you have to choose from, the safer you're going to be — and the less likely you are to be manipulated into going further than you want to. A guy who knows that (1) he's your only outlet for BDSM play, (2) you had a hard enough time finding him, and (3) you're hiding him from your husband is a guy with too much power over you — that's a guy who could, after one or two sessions, make upgrading to full sex a condition of your continuing to see him.

I have a fantastic relationship with my girlfriend. The entire time we've been together — nearly two years — has been marked by physical and emotional honesty and openness. While we've been sharing our fantasies pretty much since we first started dating, we've recently been talking about which fantasies we'd like to try in real life. One in particular is posing a bit of difficulty. She really enjoys receiving facials. She's even more turned on by the idea of multiple men coming on her face. The idea also turns me on. But figuring out how to find a man (or men) to aid in this kink is a little tricky. Assuming there was no intercourse or oral sex, what are the risks of contracting something? No matter how good the aim, there's the possibility of her eyes and mouth inadvertently becoming a part of the show.

Imperfect Come Is No Good

Gonorrhea, syphilis, and chlamydia — you can get all three in your eyes. A person can contract all three orally as well, but the mucous membranes in the eyes are more delicate, and the risk is both greater and grosser. As your girlfriend probably doesn't want to wear swimming goggles and keep her mouth tightly closed during her big fantasy facial scene, you're gonna want to do this with strangers who are willing to test or with guys you already know and trust. Neither option is 100 percent risk free, ICING, but nothing worth doing is 100 percent risk-free.

On the Lovecast, Dan speaks with Irish drag queen Panti Bliss. Don't miss this one: SavageLovecast.com. ●

Find the Savage Lovecast (my weekly podcast) every Tuesday at TheStranger.com/savage
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Request for Proposals
Asian Community Mental Health Services (ACMHS) is requesting proposals for the following services and products

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4 Communications Equipment and Services
5 Information Technology and Computer Equipment
6 Behavioral Health and Primary Care Integration Outcome Research Services
7 Zumba Instruction Services
8 After Hours Phone Service
9 CEQA (California Environmental Quality Act) Consulting Services

ACMHS is financed in part by Alameda and Contra Costa County Behavioral Health, Regional Center East Bay, SAMHSA and other public and federal grants. The services and products must meet all Alameda County, Contra Costa County, Regional Center and Federal requirements as well as ACMHS requirements. All work and products will meet all applicable program standards, State laws, and local codes and ordinances.

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